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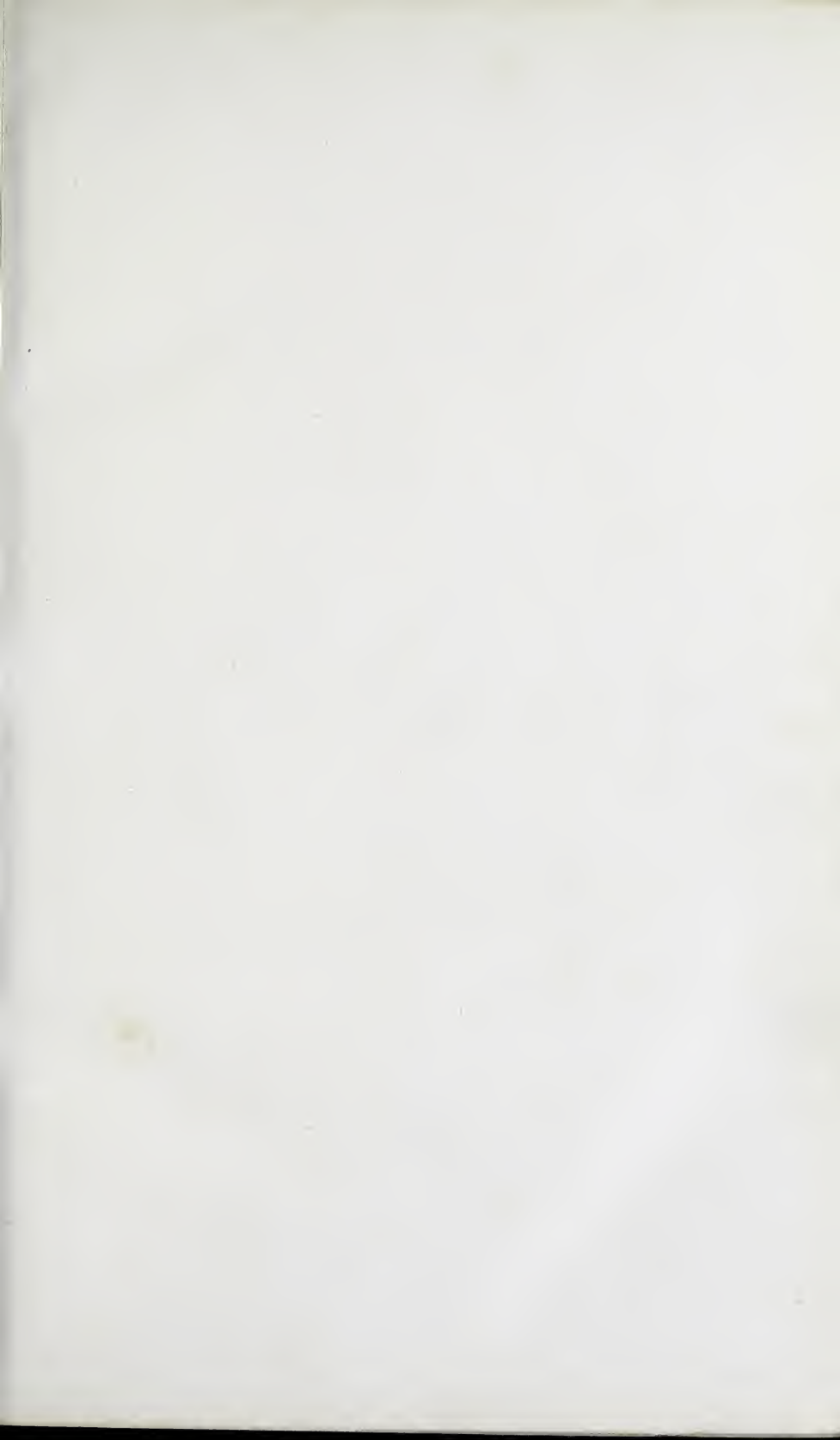




















































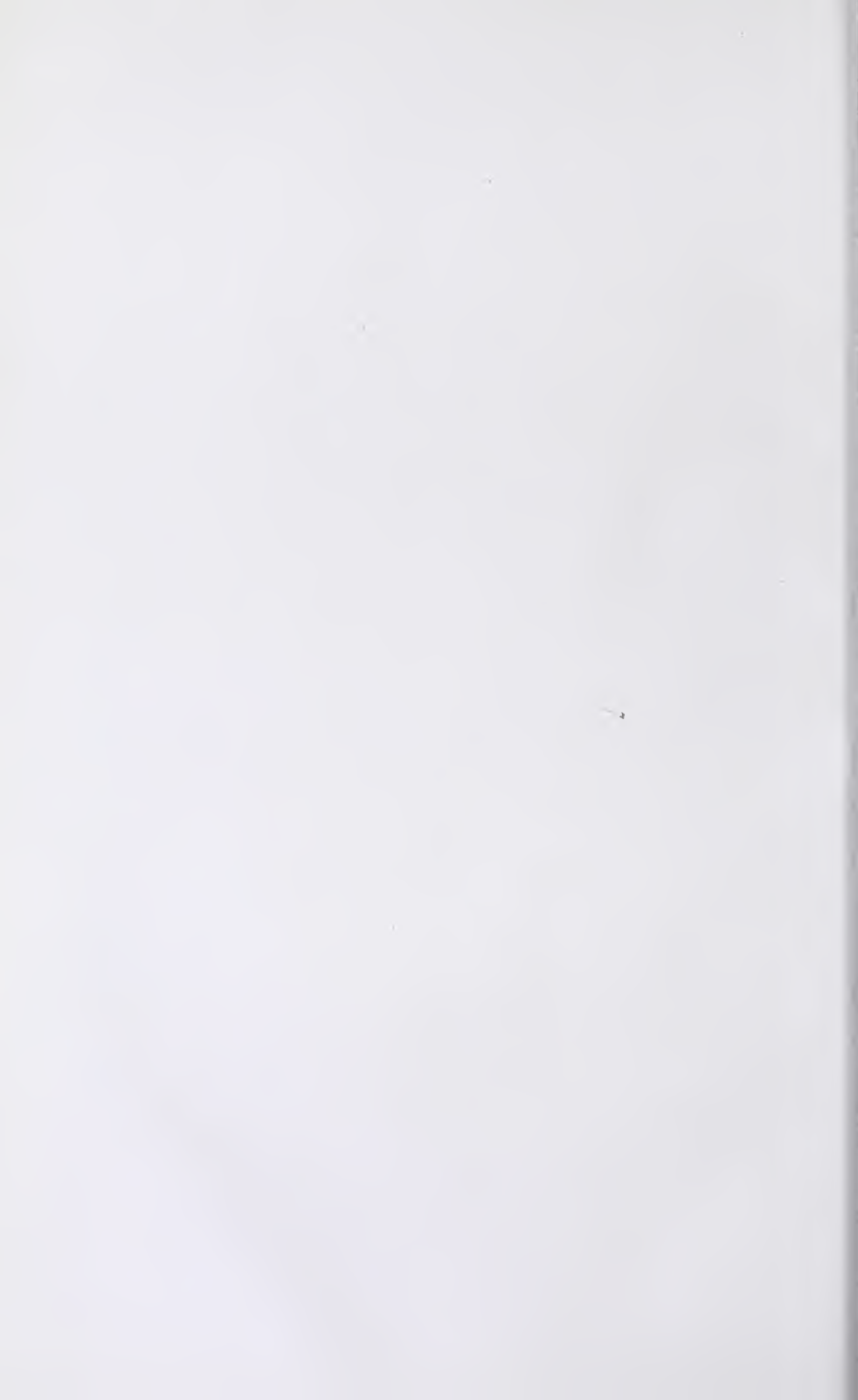
































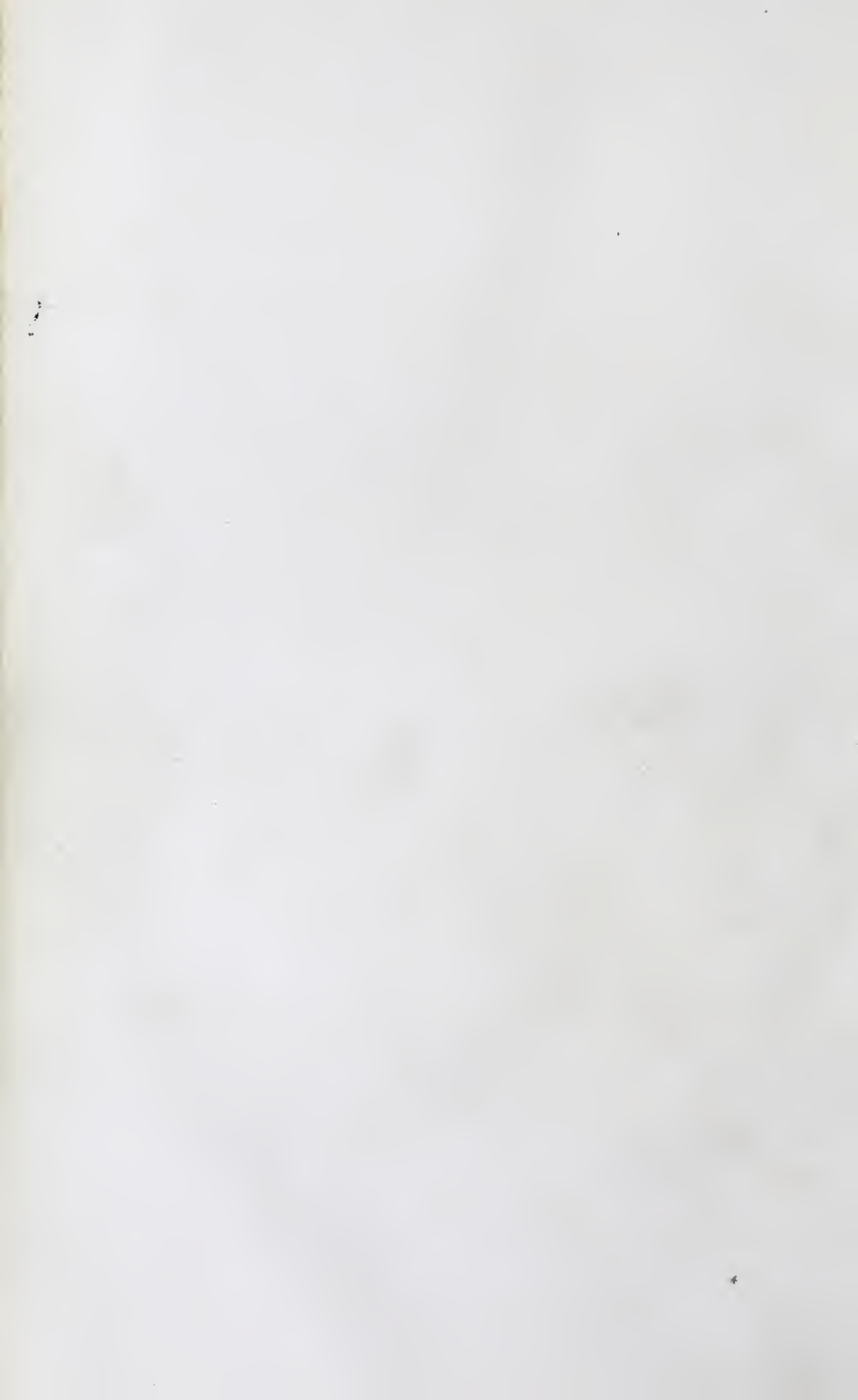












A  
CATALOGUE

OF THE  
CHOICE AND VALUABLE COLLECTION  
OF  
ANTIEN T AND MODERN  
PRINTS,

THE PROPERTY OF  
JOHN WOODHOUSE, Esq.

SELECTED WITH THE HIGHEST TASTE FROM ALL  
THE COLLECTIONS AT HOME AND ABROAD,  
AT A LIBERAL EXPENSE:

CONSISTING OF SPECIMENS OF  
ALBERT DURER, LUCAS VAN LEYDEN,  
AND OTHER ANTIEN T MASTERS.

THE DUTCH SCHOOL COMPRISES NEARLY THE WORKS OF  
MEMBRANDT, || JORDAENS, || BERGHEM, || HOLLAR,  
BENS, || VANDYKE, || The VISSCHERS, || &c. &c.

AND NEARLY THE ENTIRE WORKS OF THE ENGLISH SCHOOL—VIZ.

BARTOLLOZZI, || EARLOM, AND  
WOOLLETT, || SIR ROBERT STRANGE.

PROOF IMPRESSIONS;

WHICH WILL BE SOLD BY AUCTION,  
By MR. CHRISTIE,

AT HIS GREAT ROOM, PALL-MALL,

on THURSDAY, the 22d of JANUARY, 1801,

AND FOLLOWING DAYS, AT TWELVE O'CLOCK,

L 6181  
# 6194

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To be viewed two Days preceding the Sale,  
When descriptive CATALOGUES may be had at the ROOMS.

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LONDON  
Printed by H. D. STEEL, No. 51, Lothbury.

M.DCCC.I.

CATALOGUE

OF THE

ANTIENT AND MODERN

PRINTS,

THE PROPERTY OF

JOHN WOODHOUSE, Esq.

RESIDING WITH THE MERCHANT, EAST LONDON, AND  
THE COLLECTION OF BOOKS, PAPERS, &c.  
AT A LARGE LIBRARY:

ALSO, THE GREAT ROOMS, AND  
THE GREAT HALLS,

OF THE HOUSE OF COMMONS, AND THE  
OFFICE OF THE SECRETARY OF STATE,  
IN PARLIAMENT HOUSE, WESTMINSTER, AS WELL AS  
THE HOUSE OF LORDS, AND THE OFFICE OF THE  
SECRETARY OF STATE, IN PARLIAMENT HOUSE,  
WESTMINSTER.

WHICH WILL BE SOLD BY AUCTION,

BY MR. CHRISTIE,

AT THE GREAT ROOM, WEST-MINSTER,

TWO O'CLOCK, ON THE 14th DAY OF  
MAY, 1794.

Printed and Sold by J. Woodhouse, at the  
Great Room, West-Minster.

Printed by J. Woodhouse, at the  
Great Room, West-Minster.

1794





CONDITIONS OF SALE

ADVERTISEMENT.

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**T**HE amateurs of the fine arts will find, in this collection, the choicest works of each master, selected, by Mr. Woodhouse, with the greatest taste, from the cabinets of Gulston, Blackburn, Earl of Bute, Bernard, Rogers, Marquis Donegal, and Daulby, with large additions from the continent.



## CONDITIONS OF SALE.

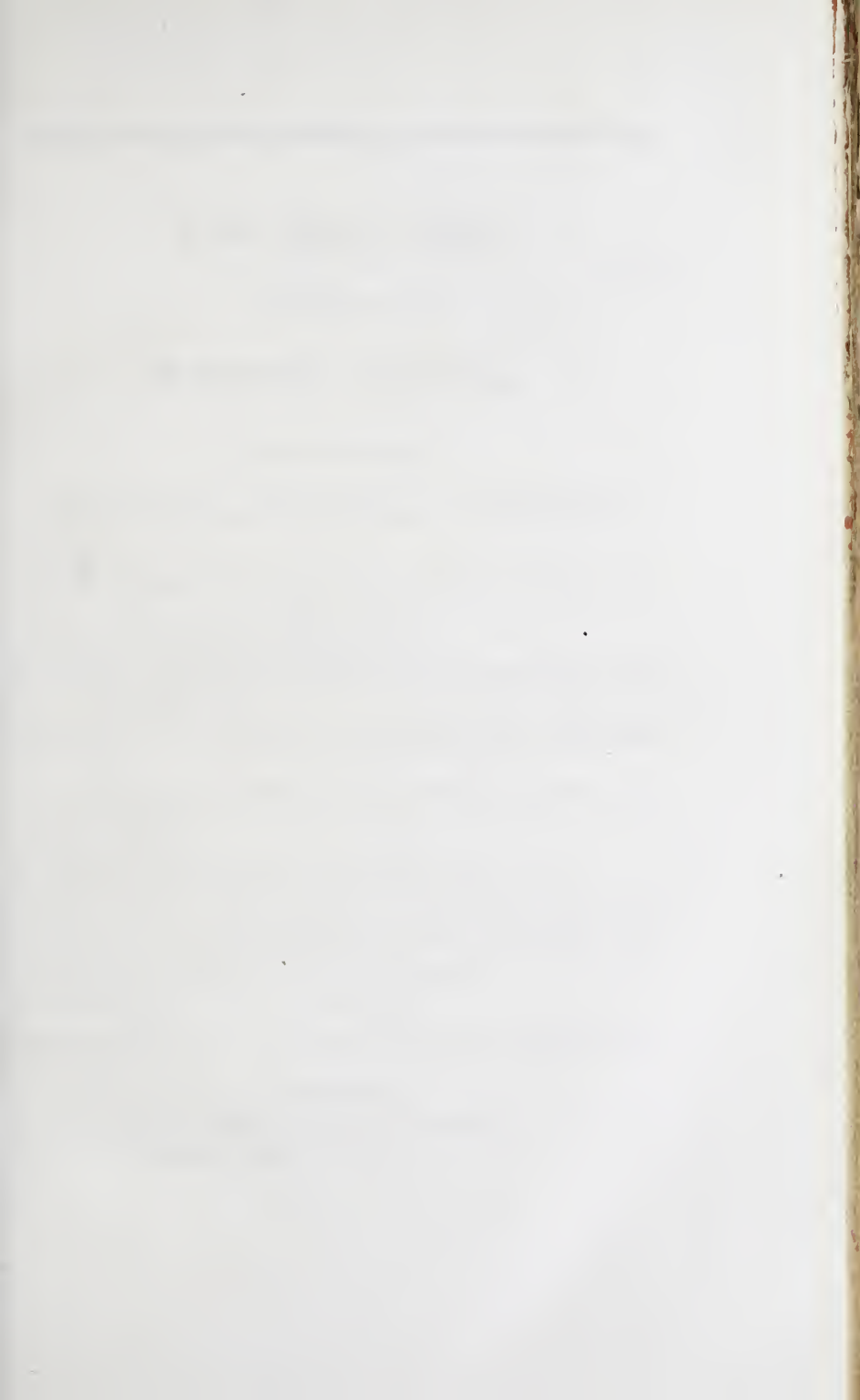
I. THE highest bidder to be the buyer; and if any dispute arise between two or more bidders, the lot so disputed shall be immediately put up again, and re-fold.

II. No person to advance less than 1s. above five pounds, 2s. 6d. and so in proportion.

III. The purchasers to give in their names and places of abode, and to pay down 5s. in the pound in part of the purchase-money; in default of which, the lot or lots so purchased to be immediately put up again, and re-fold.

IV. The lots to be taken away, with all faults, at the buyer's expense, within three days after the conclusion of the sale; and the remainder of the purchase-money to be absolutely paid on or before delivery.

V. Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited; and all lots uncleared within the time aforesaid, shall be re-fold by public or private sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulters at this sale. *agreed.*





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# First Day's Sale.

Thursday 22<sup>nd</sup> January 1801.

## FRENCH SCHOOL.

### PORTRAITS.

#### NANTEUIL, EDELINCK, AND DREVET.

- 13..0 1 **T**WO—J. B. Steenberg, the advocate of Holland, and Pomponius de Bellievre, *both fine*
- 16..0 2 Three—Marquis de St. Briffon, &c. *fine*
- 7..0 3 Three—Jean François Sarrafin, conseiller ordinaire du roy, and two others, *fine*
- 17..0 4 Three—François Tortibat, madame Helyot, &c. by Edelinck, *fine*
- 1..0 5 Two—François Beauvau and Charles Gaspard, by Drevet, *extremely fine*
- 2..0 6 One—Duc de Villars, by Drevet, *fine*
- 1..0 7 One—Nathaniel Dilgerus, by Edelinck, *extremely fine*
- 10..0 8 Two—Martin Vanden Bougart, &c. by Edelinck, *extremely fine*
- 16..0 9 One—Cardinal Polignac before the Cross, *brilliant proof, rare*
- 13..0 10 One—Bishop Bossuet, by Drevet, *extremely fine*
- 6..0 11 One—Fenelon, *a proof, extremely fine*
- 10..6 12 One—Moliere, *the best likeness*, by Beauvarlet, *a proof, extremely fine*

### HISTORICAL.

- 11..0 13 Three—From Pouffin, *one a proof, extremely fine*
- 17..0 14 Two—From Dittø, *fine*

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1st Day.

FRENCH SCHOOL.

LOT

- 0..5..0 15 Two—From Pouffin, *fine and rare*  
 1..7..0 16 One—From Ditto, *before the drapery on the boy, fine*  
 0..10..6 17 Two—From Ditto, *fine and rare*  
 0..15..0 18 Two—By Audran, *fine*  
 0..15..0 19 One—From Raphael, *fine*  
 0..13..0 20 Two—From Ditto, *one a proof, very fine*  
 1..7..0 21 One—By Pitau, *fine*  
 0..13..0 22 One—By Van Schuppen, *extremely fine*  
 0..16..0 23 Two—From Albano, *very fine*  
 0..13..0 24 Two—By Peter de Jode, *with a variation in the man's cap*  
 0..17..0 25 Two—From Albanus, *fine*  
 0..13..0 26 Two—By Morin, *fine*  
 0..14..0 27 One—From Raphael, by Poilly, *extremely fine*  
 1..0..0 28 One—From Raphael, *a brilliant proof*  
 1..4..0 29 One—The marriage of St. Catherine, by Poilly, *a most beautiful proof*  
 2..7..0 30 One—La Couseuse, from Guido, by Edelinck, *fine*  
 0..13..0 31 One—St. John, from Le Brun, *fine*  
 1..2..0 32 One—From Raphael, *fine and rare*  
 1..0..0 33 One—From Raphael, by Raymond, *a brilliant proof*  
 1..2..0 34 One—By Charles Gregari, after Raphael, *a most beautiful proof*  
 5..15..6 35 One—The Nativity, by Poilly, after Guido, before the angels, *extremely rare*  
 0..12..0 36 Two—Holy Families, from Stella, *fine*  
 0..10..0 37 One—From Le Brun, *fine*  
 0..9..0 38 Two—From Ciro Ferri  
 1..11..6 39 One—From Raphael, the silence before the cross strokes, by Poilly, *fine*  
 0..14..6 40 One—By Poilly, from Pouffin, *a proof, very fine*  
 0..17..0 41 One—From Stella, by Poilly, *a proof, uncommonly fine.*  
 0..18..0 42 One—The holy family with angels, from Albano, *a most brilliant proof*  
 1..15..0 43 One—The woman of Samaria, by Baudet, *a proof, remarkably fine*  
 1..8..0 44 One—From Raphael, by Chereau, *a brilliant proof*  
 2..2..0 45 One—The silence, after Raphael, by Heinzelman, *extra fine*  
 0..11..0 46 One—Virgin and child, by G. Chasteau, *a fine proof, rare*

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1st Day.  
LOT

FRENCH SCHOOL.

*S*

47	One—The holy family with St. John, from Raphael, by Poilly, <i>extremely fine</i>	1.. 8.. 0
48	Two—Holy families, from Guido and Carracci, by Poilly, <i>very fine</i>	1.. 2.. 0
49	One—Virgin and child, from Raphael, by Van Schuppen, <i>before the arms, very fine and rare</i>	2.. 3.. 0
50	One—The same print, <i>with the arms, fine</i>	1.. 12.. 0
51	Three—From Raphael	0.. 17.. 0
52	Four—From Ditto, by Drevet, &c.	0.. 15.. 0
53	Two—From Stella and Carracci, by Poilly, <i>very fine</i>	1.. 5.. 0
54	Two—From Vanloo, by Mechel	0.. 16.. 0
55	Two—From Gasper Pouffin, by Hackert	0.. 18.. 0
56	Two—Landscapes, by Daudel, <i>with variations</i>	0.. 16.. 0
57	One—Indians lamenting the loss of their child, by Ingouf, <i>BEAUTIFULL PROOF, and very rare</i>	2.. 8.. 0
58	One—St. Bruno, by Poilly, <i>a brilliant proof</i>	0.. 18.. 0
59	One—Venus careffing Cupid, by Porporati, <i>a fine proof</i>	1.. 6.. 0
60	One—From Pompeo Battoni, by Mark, <i>a fine proof</i>	0.. 11.. 0
61	One—The adoration of the shepherds, from Mignard, by Poilly, <i>a proof, remarkably fine</i>	1.. 3.. 0
62	One—From Raphael, by Vitali, <i>a fine proof</i>	1.. 0.. 0
63	One—From Anibal Caracci, by Bouvilliard, <i>a fine proof</i>	1.. 1.. 0
64	Two—By Massard and Porporati, <i>fine proofs</i>	2.. 17.. 6
65	One—Adam and Eve lamenting the death of Abel, by Porporati, <i>a fine proof</i>	2.. 6.. 0
66	One—Le repos, by Bervic	1.. 4.. 0
67	One—From Raphael, by Edelinck, <i>before the arms, extremely fine</i>	4.. 4.. 0
68	One—The celebrated Magdalen, by Edelinck, <i>a most beautiful proof, extremely scarce</i>	10.. 10.. 0
69	One—The same, <i>before the border, very fine and scarce</i>	5.. 5.. 0
70	One—St. Genevieve, by Balechou, <i>a brilliant and curious proof, before the plate was cleaned at the bottom, remarkably rare</i>	11.. 0.. 6
71	One—The storm, by Balechou, <i>a proof, before the lines, ex- tremely fine</i>	3.. 13.. 6
72	One—The same, <i>with the lines, very fine</i>	1.. 10.. 0
73	One—The calm, by Ditto, <i>remarkably fine</i>	1.. 5.. 0

B

57.. 12.. 6



*S*

1st Day.

FRENCH SCHOOL.

- LOT
- 1..8..0 74 Two—Le fanal exhauſſe, from Vernet, by Byrne, *a proof*, and one from Ditto, by Charpentier
- 6..16..6 75 One—The grey-headed man, by Ant. Maſſon, *a moſt beautiful proof*
- 1..11..6 76 One—The holy family, from Mignard, by Ant. Maſſon, *very fine and rare*
- 4..10..0 77 One—Chriſt and his diſciples at Emmaus, *commonly called*, the table-cloth, by Ant. Maſſon, *extremely fine*
- 1..12..0 78 One—The ſame print, *fine*
- 3..8..0 79 One—Marſhall Harcourt, from Mignard, by Ant. Maſſon, *uncommon's fine*
- 0..16..0 80 One—The dauphin and his ſiſter, by Maurice, *fine*
- 1..11..6 81 Four—From Terburg, &c. by Romanet, *proofs*
- 1..10..0 82 One—From Greuſe, *a proof*
- 1..4..0 83 One—From Ditto, *a proof*
- 1..4..0 84 One—From Ditto, *a proof*
- 2..6..0 85 One—From Ditto, *a proof*
- 4..6..0 86 One—From Ditto, *a proof*
- 0..4..0 87 One—The head of Chriſt, by Mellan, *fine*
- 2..2..0 88 One—ST. PIERRE NOLASQUE, by Ditto, *fine, the rareſt print of the maſter*
- 1..5..0 89 Two—The annunciation, after Dominichino, and St. Cecilia, after Mignard, by Duſſos
- 2..2..0 90 Three—The Nativity, from Corregio, by Surugue, and two others

WILLE'S WORKS

- 1..10..0 91 One—Portrait of Wille, *PROOF*, *very beautiful*
- 2..2..0 92 One—Fred. King of Pruſſia, *PROOF*, *rare*
- 0..14..0 93 One—Les ſoins maternelles, *PROOF*, *fine*
- 1..11..6 94 One—Girl with a bird, *PROOF*, *fine, from the collection of Mr. Woollett*
- 4..8..0 95 One—Sarah preſenting Agar to Abraham, *before the arms*, *very fine and rare, proof*
- 4..0..0 96 One—The ſame ſubject, *with the arms*, *alſo extremely fine, proof*
- 3..4..0 97 One—Les bons amis, after Oſtade, *extremely ſcarce*

35..1..0

15..0..0  
 36..3..0  
 57..12..6  
 55..9..0  
 49..17..6

213..14..0





1st Day.

FRENCH SCHOOL.

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LOT

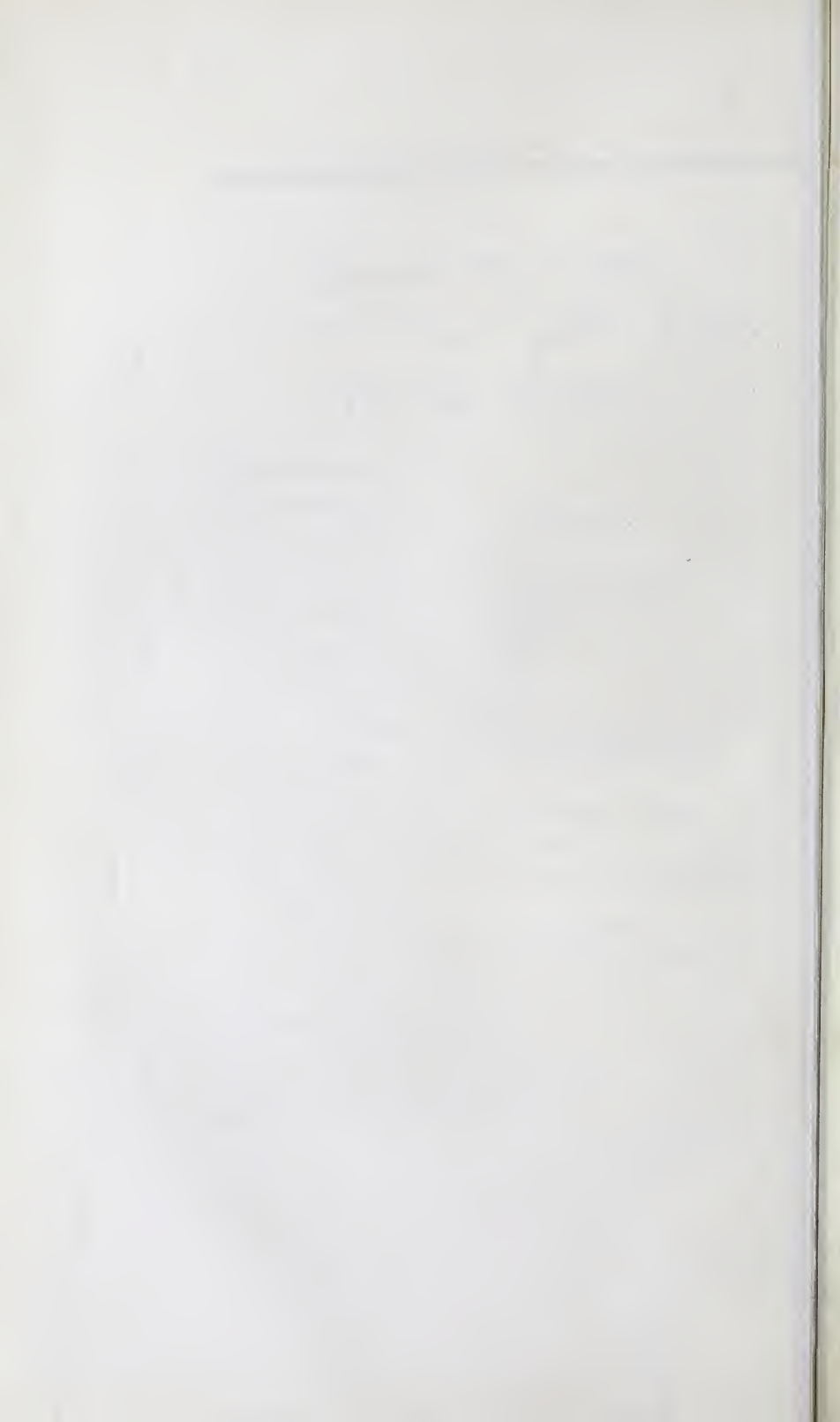
98	One—L'instruction paternelle, BEAUTIFUL PROOF, and extremely rare	5.. 5.. 0
99	One—The same subject, with the letters, fine	2.. 2.. 0
100	One—Le jeune joueur d'instrument, proof, rare and beautiful	2.. 10.. 0
101	Two—Sapeur du garde, and companion, PROOFS, very fine	1.. 12.. 0
102	One—The old woman reading, PROOF, fine and very rare	3.. 3.. 0
103	One—Les musiciens ambulans, a most brilliant PROOF, very rare	9.. 5.. 0
104	One—The same subject, with the letters, first impression. before the é was added to the word electoral. This was presented to Mr. Woollett by Mr. Wille	2.. 18.. 0
105	One—The pancake-woman, BEAUTIFUL PROOF, very rare	3.. 13.. 6
106	One—Same subject, with the letters, fine	1.. 8.. 0
107	One—La gazeterrère Hollandoise, PROOF	2.. 8.. 0
108	One—Boy blowing bubbles, PROOF, rare and fine	2.. 10.. 0
109	One—Repos de la vierge, PROOF, very fine	3.. 0.. 0
110	One—Le petite cuisiniere, after Dow, PROOF, extremely fine	3.. 3.. 0
111	One—Le concert de famille, fine	1.. 10.. 0
112	Two—Les bons amis, and l'observateur distrait. The last impression was presented to Mr. Woollett by Mr. Wille	3.. 10.. 0
113	One—A lady's chamber, A PROOF.	1.. 10.. 0

49.. 17.. 6

END OF THE FIRST DAY'S SALE.









2d Day.

## DUTCH SCHOOL.

LOT

23	Four—Theodore de Maas	1..5..0
24	Thirteen—Du Jardin, <i>proofs before the numbers, extremely rare, and fine</i>	4..12..0
25	Eight—John Fyt, of dogs, <i>most uncommonly fine</i>	3..5..0
26	Eight—Ditto, <i>the complete set, very rare</i>	2..5..0
27	Two—Vandermeer, <i>fine</i>	2..4..0
28	Four—Neyts, <i>very brilliant</i>	2..10..0
29	Fifteen—Wm. Baur, <i>beautiful and complete set</i>	3..0..0
30	Twelve—Stoop, <i>a small set, most brilliant impressions</i>	4..11..6
31	Six—Theodorus Roos, <i>most uncommonly rare and fine</i>	2..12..0
32	Three—Bouts, and two others	0..15..3
33	Three—Breenberg, <i>very fine</i>	2..0..0
34	Nine—Dufart, by and after ditto, <i>mostly scarce</i>	2..2..0
35	Twelve—Ditto, <i>mezxtintos, by ditto, rare</i>	3..15..0
36	Twelve—Ditto, ditto, <i>senses, &amp;c. seven proofs, rare</i>	3..15..0
37	Nine—Ditto, <i>most beautiful impressions</i>	3..5..0
38	Thirteen—Is. Ostade, <i>fine</i>	2..11..0
39	Thirty-six—Bega, <i>the complete set, very fine</i>	5..7..6
40	Four—Boel, &c.	1..8..0
41	Two—Ditto, after Teniers, <i>very fine</i>	0..10..0
42	Six—Teniers, <i>very fine and scarce</i>	3..10..0
43	Eight—Potter, <i>proofs, called the Bull-book</i>	6..8..6
44	Nine—Bloteling, after ditto, <i>with a variation</i>	1..8..0
45	One—Potter, a cow's head, <i>extremely scarce</i>	3..13..6
46	Two—Ditto, sheep and cows, <i>before the plates were reduced, uncommonly fine</i>	3..18..0
47	Five—horses— <i>exceedingly scarce, and fine beautiful impressions</i>	8..0..0
48	Six—NICOLAS BERCHEM, sheep, <i>fine</i>	1..0..3
49	Eight—Ditto, ditto, <i>proofs</i>	3..0..0
50	Five—cows, &c. <i>one a proof, very fine</i>	2..12..6
51	Six—small cows, called the Milk-pails, <i>very fine, and uncommonly scarce</i>	3..15..0
52	Six—The five senses, <i>one a proof, very fine</i>	4..4..0
53	One—A man playing on a flute, <i>very fine</i>	2..12..6
54	One—A landscape, with three cows, <i>fine proof, rare</i>	6..0..0



2d Day.

DUTCH SCHOOL.

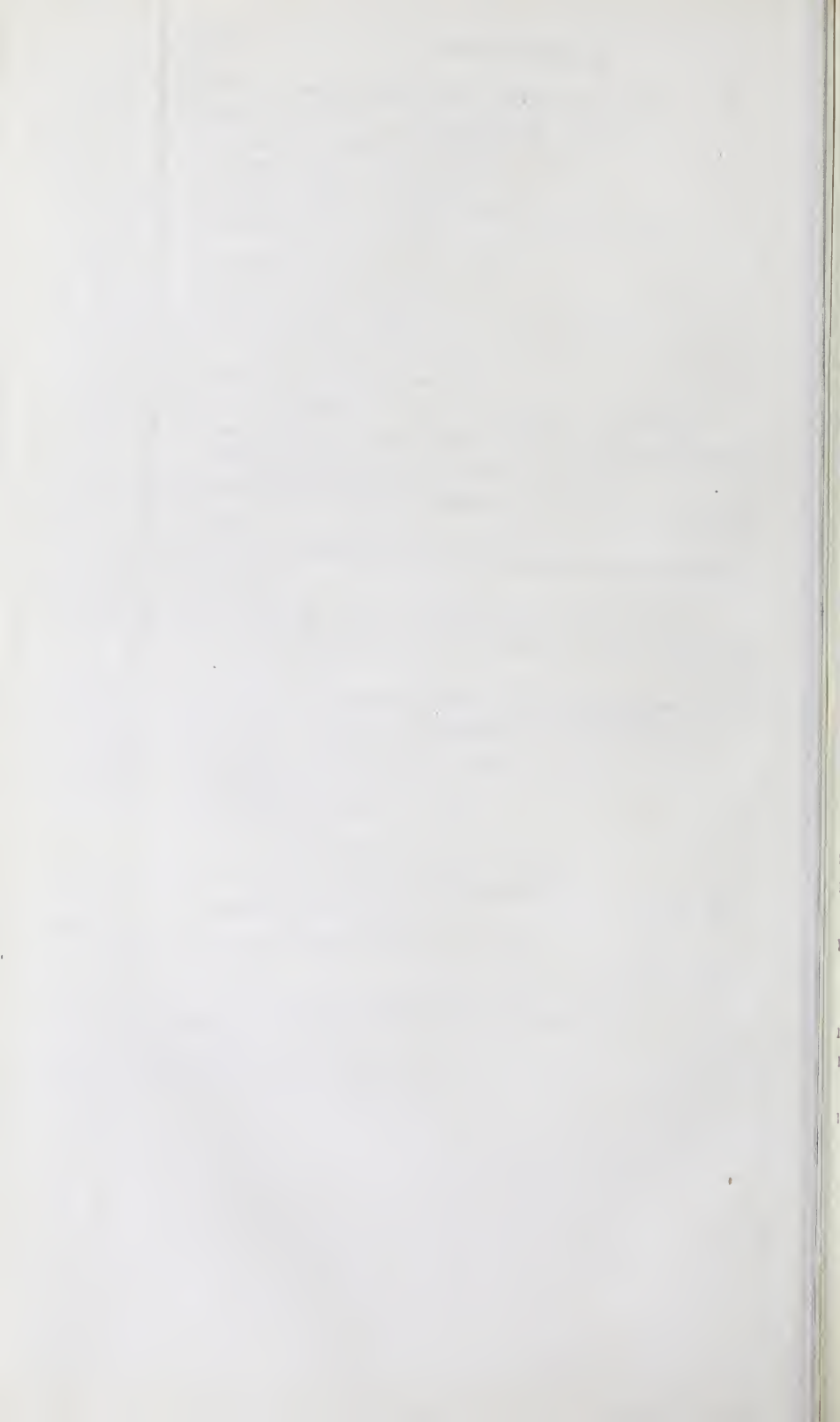
LOT

- 1..11..6 55 Seven—Oblongs, after ditto, by Visscher, *best address*  
 2..18..0 56 Four—Ditto, ditto, by John Visscher, *very fine*  
 3..6..0 57 Four—Ditto, ditto, by D. Dankerts, *ditto*  
 2..8..0 58 Six—Ditto, ditto, by Gronsvet, *ditto*  
 2..12..6 59 Six—Ditto, ditto, by John Visscher, *proofs, very fine*  
 2..0..0 60 Four—Ditto, ditto, by ditto, *very fine*  
 1..10..0 61 Four—Ditto, ditto, by C. Visscher  
 1..8..0 62 Four—Ditto, ditto, by Dankerts  
 2..10..0 63 Four—Four times, ditto, by J. Visscher, *very fine*  
 1..5..0 64 One—The bird-catchers, *proof, rare*  
 1..1..0 65 Two—Ditto, and stag-hunt, *fine*  
 1..10..0 66 Four—The times of the day, by Dankerts, *extremely fine*  
 1..16..0 67 Five—Animals, by John Visscher, *diversa animalia, three proofs, with a variation, most uncommonly fine and rare*  
 3..0..0 68 One—The man with a naked back, by J. Visscher, *a brilliant proof*  
 3..13..6 69 Two—The goat-milker, and companion, by John de Visscher, *very fine*  
 1..15..0 70 Two—The bag-piper, and companion, by ditto, *very fine*  
 7..10..0 71 Two—Capital landscapes, by ditto, from the sale of Marriette,  
 MOST SUPERB  
 7-7..0 72 One—The BALL, by J. de Visscher, *most beautiful proof*  
 0..18..0 73 Three—After Berchem, one a proof  
 0..15..0 74 Two—Ditto, by Major, &c. *very fine*  
 0..18..0 75 Two—Ditto, by Le Bas, *ditto*  
 0..15..0 76 Two—Ditto, by ditto, &c. *ditto*

CORNELIUS DE VISSCHER.

- 1..11..6 77 Two—The angel ordering Abraham to quit his country, and companion, after Basano  
 1..10..0 78 Two—Susannah and the Elders, after Guido, dead Christ, after Tintoret  
 1..0..0 79 The resurrection of Christ, after P. Veronese, and the four Evangelists, *fine*  
 1..8..0 80 The repose, oblong, *fine*  
 0..13..0 81 Madona and child, *proof*





2d Day.

## DUTCH SCHOOL.

LOT

82	Pan-cake woman, before the address of Clement de Jonghe, <i>very fine</i>	5..5..0
83	Strolling musicians, after Ostade, <i>very fine</i>	6..10..0
84	Rat-catcher, a proof, <i>very fine</i>	5..0..0
85	Gipsy family, <i>fine</i>	1..1..0
86	The Kiln, and robbery in the cave, <i>very fine</i>	1..10..0
87	Convoy attacked, <i>ditto</i>	1..17..0
88	The robbery by moon-light, <i>ditto</i>	1..1..0
89	The young peasants, <i>ditto</i>	1..4..0
90	A tabagie of six men, called the Skaters, A VERY FINE PROOF	3..10..0
91	A ditto of two men and a woman, <i>very fine</i>	0..15..0
92	A ditto, after Brower, called the Fidler, PROOF	6..10..0
93	A ditto, ditto, of five men, and two more	2..12..6
94	The country surgeon, after Brower, <i>fine proof</i>	1..14..0
95	The Antiquary, supposed after Corregio, <i>extremely fine</i>	1..5..0
96	The card-players near a kiln, after de Laer, <i>very fine, and one of the rarest prints of this great master</i>	2..0..0
97	The stable, after Peter de Laer, <i>fine</i>	1..7..0
98	Boy and girl with a rat-trap, <i>proof, extremely fine</i>	4..11..0
99	Woman and boy, with a lighted candle and panier, after Rubens, <i>very fine, before the name of C. Visscher</i>	2..2..0
100	The cat, <i>very fine</i>	3..5..0
101	Cornelius Visscher, by B. Audran, and the palm-tree	0..16..0
102	CORNELIUS VISSCHER, 1649, <i>extremely rare</i>	1..5..0
103	Ditto, 1651, <i>fine, and very rare</i>	1..13..0
104	Gellius de Bouma, <i>first impression, before the date</i>	2..0..0
105	William de Ryck, the oculist, on vellum, <i>very fine and rare</i>	4..4..0
106	Pope Alexander VII. and Joannes Wachtelaer, <i>remarkably fine</i>	1..4..0
107	VONDELL, the celebrated Dutch poet, FIRST PROOF, with <i>the fawn, or flute-player, and before the figures on the map that hangs on the wall, or the town on fire, EXTREMELY RARE</i>	11..5..0
108	DITTO, with the letters—the ordinary impression, but <i>very fine</i>	2..0..0
109	Two—COPPENOL, the writing-master, PROOF AND LETTERS, <i>very fine and rare</i>	4..6..0
110	Petrus Scriverius, <i>very fine</i>	0..17..0

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2d Day.

DUTCH SCHOOL.

LOT

- 1..15..0 111 Jo. de Paep, with a view of the Exchange of Amsterdam, *fine and rare*
- 0..17..0 112 Robertus Junius, *very fine*
- 1..14..6 113 Three—Domicella M. Moonfia, Valdefius, and Doufa, ALL FINE
- 0..12..0 114 Four portraits of kings, Charles V. and Phillip II. III. IV. Counts of Flanders
- 1..6..0 115 Two—Man with a high-crowned hat, *a proof, very rare*, and a portrait with a striped handkerchief, C. de Visscher, *ad vivum* I. de Visscher *sculp.*
- 2..10..0 116 Four—The large heads, after Titian—*cab. de Reynst*
- 1..0..0 117 Two—John de Witt, and P. Proelius, *fine*
- 1..16..0 118 The prodigal's feast, J. de Visscher, *fine*
- 3..13..6 119 Three—After Ostade, by ditto, *most uncommonly fine*
- 5..15..6 120 THE BACK-GAMMON PLAYERS, after Ostade, by J. de Visscher, PROOF, *extremely fine and rare*

27 = 6 = 0

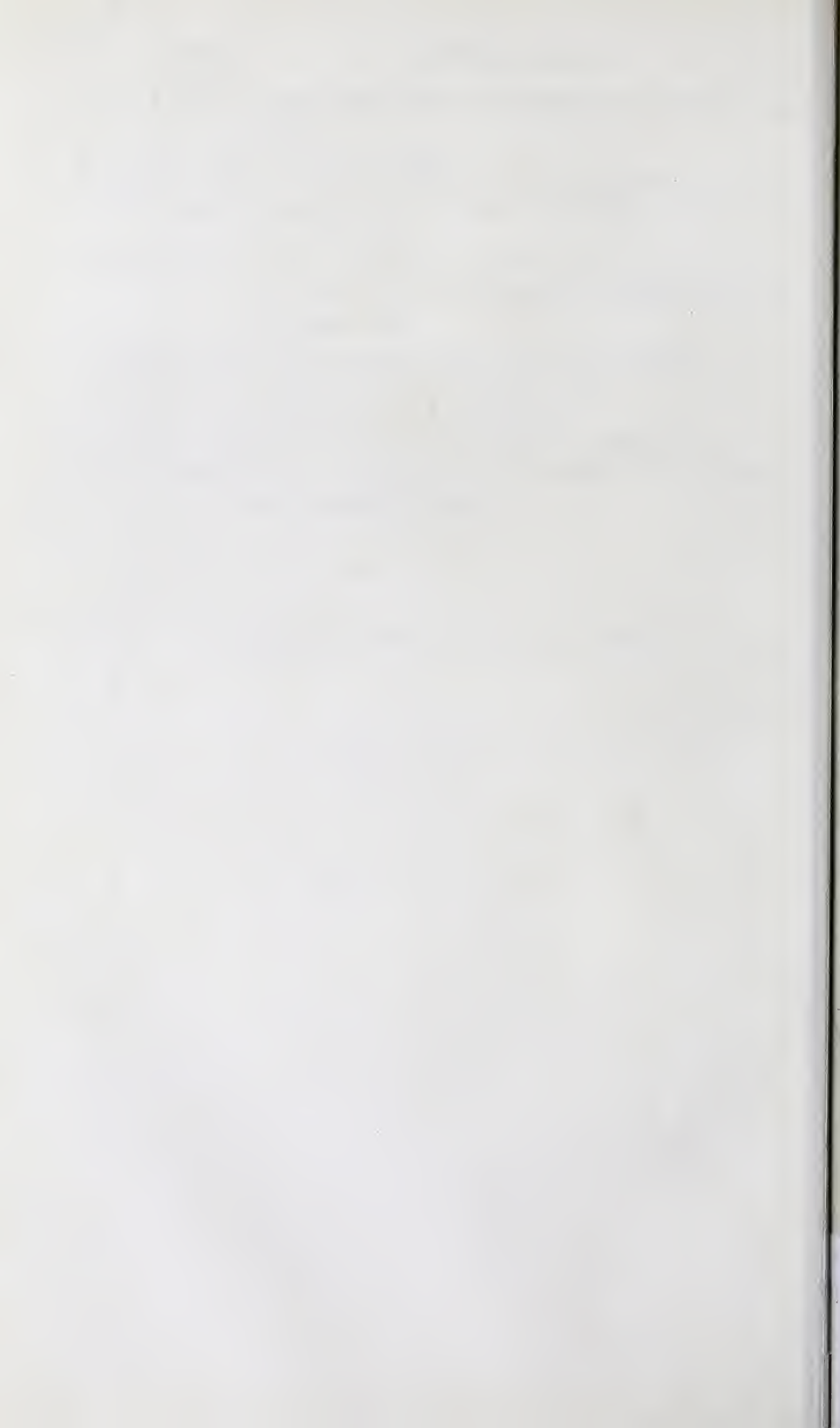
END OF THE SECOND DAY'S SALE.

54 = 19 6  
 107 = 17 0  
 58 = 1 0  
 92 = 9 6  
 21 = 6 0  


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 324 = 67 0







# Third Day's Sale.

*Saturday 21<sup>st</sup> January 1831.*

## REMBRANDT VAN RYN.

*The Numbers are by Mr. Daubly's Catalogue.*

LOT—DAULBY.

- |       |  |          |
|-------|--|----------|
| 1—7—  | <b>T</b> WO—Young man, resembling Rembrandt, rare  |          |
| 21—   | A bust, very much resembling Rembrandt   | 1..9..0  |
| 2—27— | The portrait of Rembrandt, drawing   | 1..2..0  |
| 3—28— | A portrait of Rembrandt, in an oval, very scarce   | 1..11..6 |
| 4—28— | Ditto, the angles are cleared away   | 0..13..0 |
| 5—30— | Abraham entertaining the three angels, very fine, with the burr, on India paper  | 2..18..0 |
| 6—32— | Abraham with his son Isaac, on India paper, with the burr, very fine, and copy of the same   | 0..18..0 |
| 7—35— | Three—Jacob lamenting the supposed death of Joseph, original, reverse, and copy, one of the best performances of this master, very brilliant | 1..4..0  |
| 8—37— | Joseph telling his dream to his brethren, in the presence of his father and mother, first impression, very fine                              | 1..8..0  |
| 9—39— | Haman and Mordecai, this is esteemed one of the most beautiful prints of this master, extra fine   | 3..0..0  |

C



3d Day.

REMBRANDT'S ETCHINGS.

LOT—DAULBY.

- 6..0..0 10—43—The angel appearing to the shepherds, *very fine, presque unique*
- 0..15..0 11—51—The presentation with the angel, *fine*
- 2..0..0 12—52—The little flight into Egypt, *and the reverse, very scarce, and extra fine*
- 0..16..0 13—54—The flight to Egypt, *with variations*  
55—The return from Egypt, *fine, with the burr, scarce*
- 4..16..0 14—56—The flight into Egypt, in the stile of Elsheimer, *on India paper, the first impression, extremely rare*
- 1..16..0 15—66—Little la Tombe, *very fine*
- 2..10..0 16—67—The tribute to Caesar, *a most beautiful little piece, and this impression, which is the first, is extraordinary piquant*
- 2..0..0 17—69—Jesus Christ driving the money-changers out of the temple  
*first impression, very fine*
- 1..10..0 18—69—Ditto, *second impression, on India paper, fine*
- 0..19..0 19—70—The prodigal son, *a piece well designed and executed, very brilliant*
- 1..9..0 20—71—Two—Jesus and the Samaritan woman at the well, *on India fine impression, with variations*  
72—The same subject, *an upright, fine*
- 0..19..0 21—73—Small resurrection of Lazarus. *This piece is well designed, in a picturesque stile, a fine impression, on India paper*
- 42..0..0 22—75—THE HUNDRED GUILDER PIECE. THIS IMPRESSION, ON INDIA PAPER, WITH THE BURR, IS ACKNOWLEDGED, BY THE GREATEST CONNOISSEURS IN THIS KINGDOM, TO BE THE MOST BRILLIANT EXTANT.
- 2..12..0 23—75—Ditto, *restored plate, by Capt. Baillie, likewise on India paper, and very fine*
- 0..19..0 24—76—Jesus Christ healing the sick
- 6..16..0 25—77—The good Samaritan, *the first impression, with the white tail, most beautifully finished, with a light point, and fine hand, very fine and rare*
- 3..10..0 26—78—Two—Our Lord in the garden of olives, *one with the burr, uncommonly brilliant, the other, on India paper, very fine*





3d Day

REMBRANDT'S ETCHINGS.

*S*

LOT—DAULBY.

- 27—79—Our Lord before Pilate, *second impression, on India paper, fine and scarce* ————— 5..15..6
- 28—79—Same subject, *third impression, with the mask, extremely rare, from the collection of the Burgo-master; Six* ——— 4..4..0
- 29—82—The little crucifixion, *from the collection of Houbraken* ——— 1..12..0
- 30—84—THE DESCENT FROM THE CROSS. — THIS PRINT IS BEAUTIFULLY EXECUTED, THE COMPOSITION IS GRAND, AND THE HEAD FULL OF CHARACTER, FIRST AND MOST BRILLIANT IMPRESSION. ——— 15..15..0
- N. B. The print, in this state, was not in Barnard's nor Rogers's collections.
- 31—85—Two—The descent from the cross, a Sketch, *fine* . . . . . 1..1..0
- 86—Same subject, a night piece, *very fine* ————— 1..1..0
- 32—90—Three—Our Lord and his disciples at Emmaus
- 91—The same subject, the little print, *extraordinary fine, with a reverse, very rare* ————— 1..10..0
- 33—94—St. Peter and St. John at the beautiful gate of the temple, *a most brilliant impression, on India paper* ——— 4..14..6
- 34—97—The death of the virgin. *The composition of this subject is grand. executed in a masterly manner, and produces a fine effect, first impression, very brilliant* ————— 5..0..0
- 35—97—Ditto, *second impression, very fine* ————— 1..18..0
- 36—98—Three—The martyrdom of St. Stephen, *fine*
- 100—St. Jerome sitting at the foot of a tree, *original and copy, both fine and scarce* ————— 1..12..0
- 7—101—St. Jerome kneeling, *arched at the top, fine* ————— 1..11..6
- 8—102—St. Jerome sitting before the trunk of an old tree, *remarkably fine* ————— 2..12..6
- 9—117—The Rat-killer, *a most beautiful impression* ——— 1..16..0
- 0—119—The little goldsmith, *fine old impression, on India paper* ——— 1..0..0
- 1—122—The Jews synagogue. *This piece is very well executed, an uncommonly fine impression* ————— 2..5..0
- 2—126—The marriage of Jafon and Creusa, *a first impression, without the crown, on India paper, very brilliant* ——— 4..10..0

S

3d Day.

REMBRANDT'S ETCHINGS.

LOT—DAULBY.

1..0..0 43—129—Two—The peasants travelling

131—The Jew, with the high cap, *very fine*

1..2..0 44—132—Four—An old man, with a boy, *very fine, and a reverse of ditto*

139—The Polander

141—An old man seen from behind

1..14..0 45—152—The Hog, *a remarkable fine impression, from Houbraken's collection, scarce*

9..10..0 46—154—THE SHELL. *This piece is finely executed, and this impression, with the WHITE GROUND, may be regarded as presque unique*

4..14..6 47—178—LEDIKANT, or French bed. *This is the entire plate, and is a very great rarity*

1..1..0 48—179—THE FRIAR IN THE STRAW, *very scarce*

2..2..0 49—180—THE FLUTE-PLAYER, *first impression, before the foliage above the woman's hat was darkened, very scarce*

2..10..0 50—180—Same subject, *second impression, the foliage darkened, very fine*

1..13..0 51—182—A man making water, *fine, and scarce*

3..0..0 52—183—A woman crouching under a tree, a companion to the last, *a remarkable fine impression, and is extremely rare*

1..1..0 53—185—An Academical figure of a man, called (in Holland) the Prodigal Son, *fine impression, scarce*

1..17..0 54—191—Two—A woman preparing to dress after bathing  
192—A woman with her feet in the water, *on India paper, fine*

1..18..0 55—193—A woman bathing near the foot of a large tree, *extra fine*

2..15..0 56—194—The woman with the Arrow, *very scarce*

1..1..0 57—195—A woman sleeping, a fatyr peeping, *scarce*

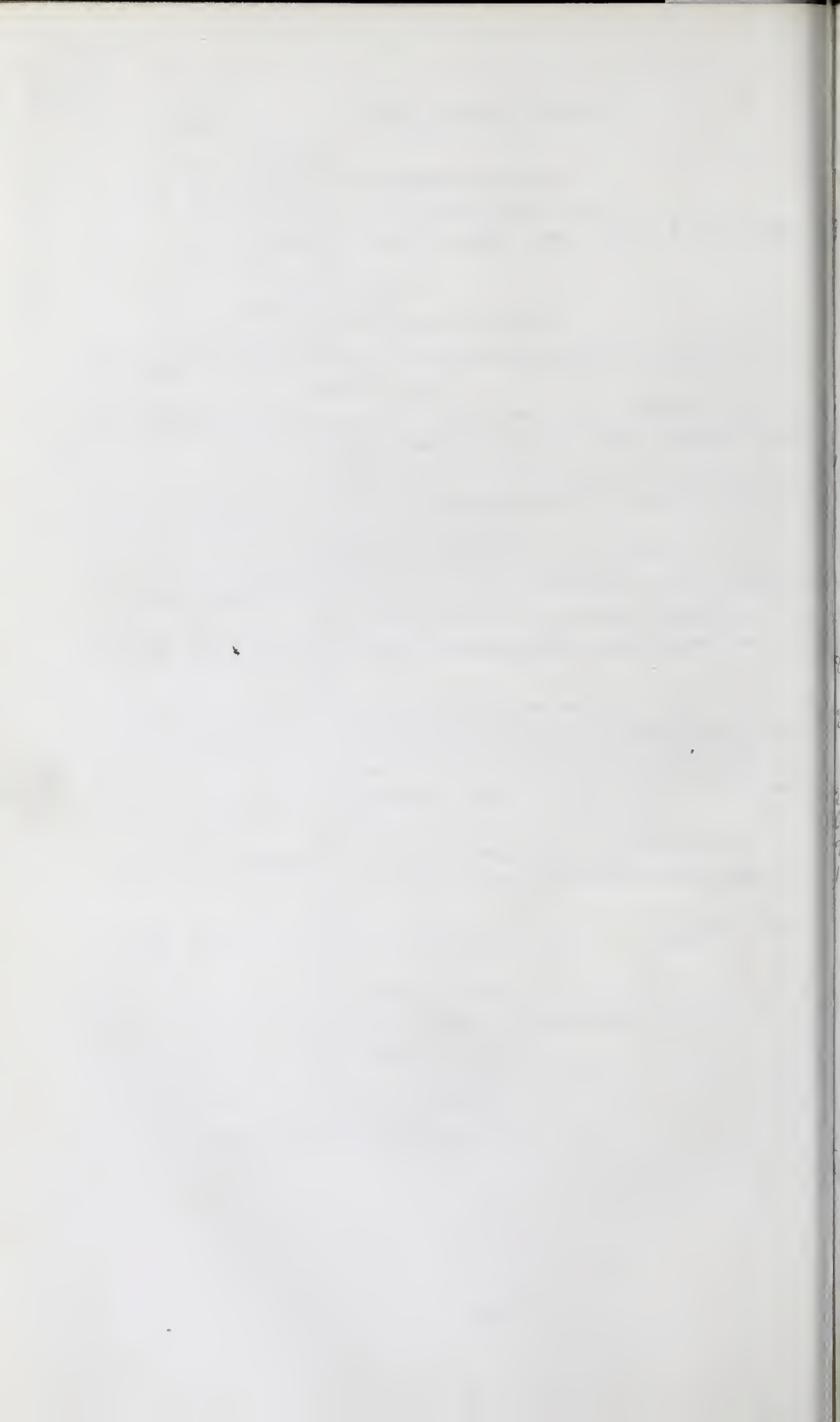
2..2..0 58—200—Six's bridge, *very scarce*

1..7..0 59—201—Two—A view of Omval, *scarce*  
202—View of Amsterdam, *ditto*

1..1..0 60—203—THE SPORTSMAN, *fine*

Lot 105







3d Day

## REMBRANDT'S ETCHINGS.

L

LOT—DAULBY.

61—204—THE THREE TREES, <i>as fine as possible</i>	6..10..0
62—205—The peasant carrying the milk-pails, <i>first impression, on India paper, with the burr, very scarce</i>	4..0..0
63—209—A village near a high-road, arched, <i>first impression, on India paper, before the cross hatchings, scarce</i>	4..14..6
64—209—Ditto, <i>the second impression, very fine</i>	3..13..0
65—210—A village, with a square tower, arched, <i>first impression, with the burr</i>	1..15..0
66—211—A farm-house and barn, <i>a good subject, well etched</i>	3..5..0
67—213—A landscape, of an irregular form, <i>first impression, with the burr, very scarce</i>	5..0..0
68—215—The landscape, with the tower, <i>first impression, extremely rare</i>	5..0..0
69—216—An arched landscape, with cattle, <i>very fine</i>	1..10..0
70—217—A large ditto, with a cottage, and a Dutch barn, <i>fine impression, scarce</i>	4..9..0
71—218—An arched landscape, with an obelisk, <i>first impression, with the burr, very scarce</i>	2..0..0
72—221—An orchard, with a barn, <i>first impression, large plate, extremely rare</i>	5..0..0
73—224—A cottage, with white pales, <i>scarce</i>	2..2..0
74—225—Two—Rembrandt's father's mill, <i>scarce</i>	
228—Landscape, with a cow drinking, <i>fine</i>	2..16..0
75—237—Two—A man in an arbour	
240—Bust of an old man, with a long beard	1..0..0
76—242—An old man, with a large white beard, <i>fine</i>	1..10..0
77—243—Portrait of a man, with a short beard, <i>WITH and without the baud, extremely rare</i>	3..10..0
78—244—Two—Abraham Vanden Linden, <i>on India paper, fine</i>	
245—An old man, in a fur-cap, divided in the middle, <i>fine</i>	2..0..0
79—246—Janus Sylvius— <i>fine</i>	0..14..0
80—248—Two—A young man musing, and reverse	
249—Manasseh Ben Israel	0..15..0
81—250—Doctor Faustus	1..1..0

63

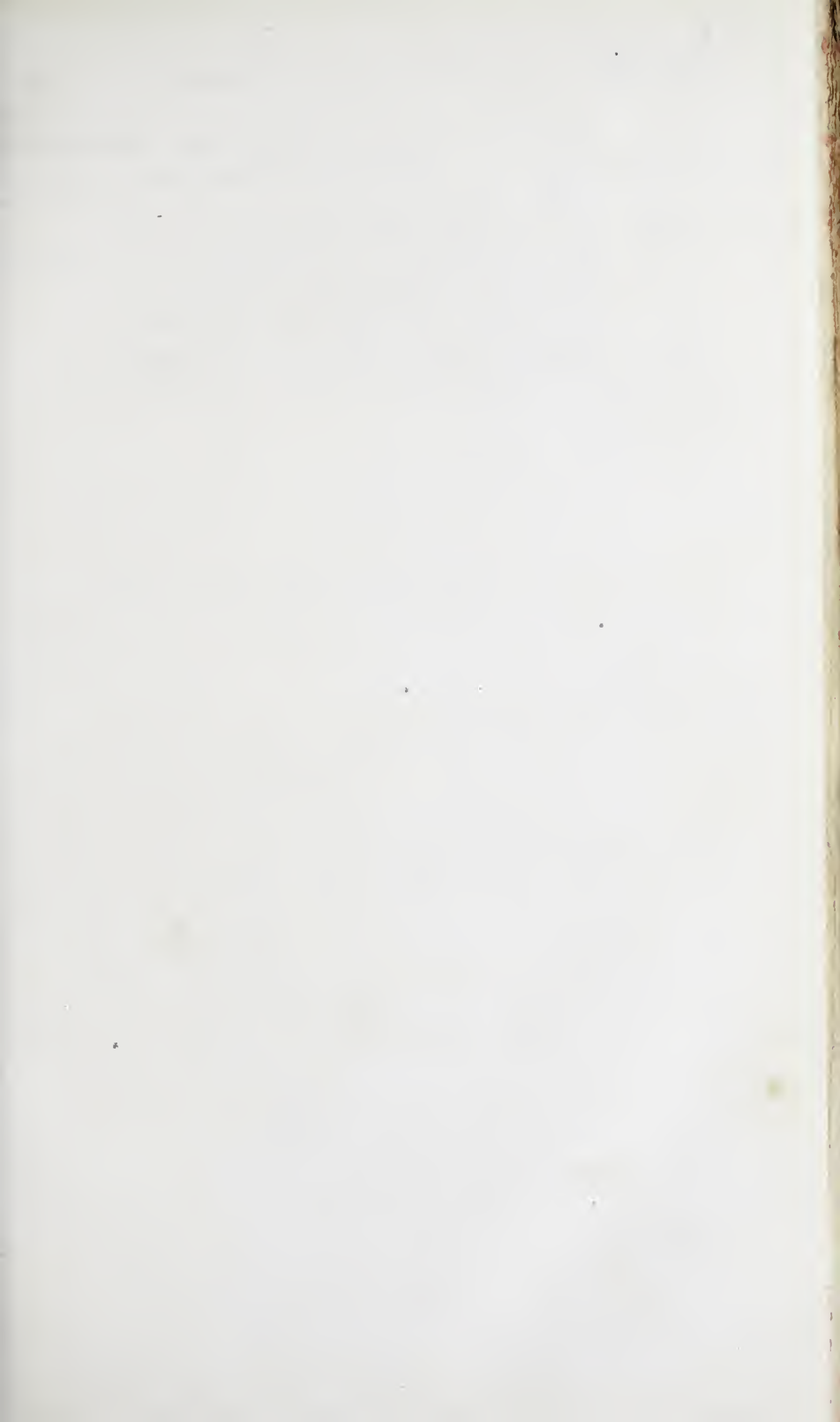


3d Day.

REMBRANDT'S ETCHINGS.

LOT—DAULEY.

- 2..7..0 82—252—Clement de Jonge, *first impression, the upper bar of the chair is left white, extremely rare*
- 1..7..0 83—252—Ditto, *second impression, very scarce*
- 2..10..0 84—252—Ditto, *third impression, very fine*
- 5..5..0 85—253—Abraham France, *with the curtain, on India paper*
- 3..18..0 86—253—Ditto, *with the chair*
- 5..10..0 87—254—Ditto, *with the figures on the paper, which he holds in his hand. All these impressions are rare, and fine*
- 7..7..0 88—254—Old Haaring, or Haring, the Burgo-master, *beautiful impression, on India paper, with the burr, extremely rare*
- 6..6..0 89—255—Young Haaring, *beautiful impression, from Houbraken's collection, scarce*
- 4..10..0 90—256—John Lutma, *first impression, before the window, &c. extremely rare*
- 5..5..0 91—256—Ditto, *second impression, likewise before the window, &c. very fine, and scarce*
- 2..10..0 92—256—Ditto, *third impression, on India paper, from the collection of Sir Joshua Reynolds, very fine*
- 9..9..0 93—257—John Asselyn, *first impression, with the case, extremely rare*
- 2..10..0 94—257—Ditto, *second impression, from Houbraken's collection, very fine*
- 1..10..0 95—257—Ditto, *second impression, on India paper, fine*
- 2..15..0 96—258—Ephraim Bonus, *beautiful impression, very fine and scarce*
- 9..19..6 97—259—Wtenbogardus, the Dutch minister, *a most beautiful and brilliant impression, oval, on a square plate, PROOF, before the pillar, arch, verses, or any inscription, presque unique*
- 1..11..6 98—260—John Cornelius Sylvius, *scarce*
- 10..10..0 69—261—THE GOLD-WEIGHER *first impression, with the face blank, extremely rare*
- 24..0..0 100—261—DITTO, *a most beautiful and brilliant impression, and esteemed the finest extant, from the collection of Captain Baillie*
- 7..7..0 101—262—The little Coppenol, *with the picture, the second and rarest impression, generally esteemed the first, from the Earl of Bute's collection*
- 123 500





3d Day.

REMERANDT'S ETCHINGS.

*J*

LOT—DAULBY.

- 102—262—Ditto, without the picture, *very fine* ————— 1.. 13.. 0
- 103—263—The great Copenol, *remarkably fine* ————— 4.. 4.. 0
- 104—265—THE ADVOCATE TOLLING, A SUPERE IMPRES-  
SION, EXTREMELY RARE, WITH THE COPY ————— 52.. 12.. 0
- 145—265—THE BURGO-MASTER SIX, A MOST EXTRAORDI-  
NARY IMPRESSION, THE NAME AND AGE OF THE  
BURGO-MASTER ARE WANTING, AND THE TWO  
MIDDLE FIGURES IN THE DATE ARE REVERSED,  
A VERY GREAT RARITY. ————— 36.. 0.. 0

34 3 0

END OF THE THIRD DAY'S SALE.

18" 13" 0  
 81" 7. 6  
 56" 16. 6  
 41" 18. 6  
 62" 5" 0  
 123" 7" 0  
 92" 9" 0  


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 474" 8" 6

## Fourth Day's Sale.

Jan 2<sup>d</sup> - Monday 26<sup>th</sup> 1801.

### REMBRANDT'S ETCHINGS.

#### LOT—DAULBY.

- 0..8..0 1—280—**T**WO—Bust of a man, seen in front, in a cap, *very fine*  
 283—Bust of a man, in a fur cap, slooping
- 1..2..0 2—286—Two—An old man, with a large white beard, *fine*  
 290 An old man, in a rich velvet cap, *extra fine*
- 0..8..0 3—294—A full-face, laughing, copy and reverse, *fine, and scarce*
- 3..13..6 4—299—Three—A man, with moustaches, in a high cap, sitting,  
 FIRST *impression, large plate; very rare; and second im-*  
*pression, with a reverse*
- 0..13..0 5—303—An old man, sleeping, *very fine, and scarce*
- 1..2..0 6—304—Two—An old man, with a very large beard, *fine, with*  
*the date*  
 309—A portrait of an officer, *remarkably fine*
- 1..8..0 7—311—The great Jewish bride, *fine*
- 0..18..0 8—312—Saint Catherine, *remarkably fine*
- 2..12..6 9—313—Two portraits of old women, *one, first impression, very*  
*scarce, and the other fine*
- 1..11..6 10—313—Ditto, *second and third impression, very fine*
- 1..11..6 11—314—A young woman, reading, *very fine, and scarce*
- 0..16..0 12—318—Two—Rembrandt's mother  
 319—Head of an old woman, etched no lower than the chin,  
*scarce*
- 16-4-0







219

4th Day.

SCHOOL OF REMBRANDT.

LOT—DAULEY.

- 13—321—Bust of an old woman, lightly etched
- 322—An old woman, in a black veil, *scarce* ———— 0..12..0
- 14—331—Rembrandt's wife, and five other heads, *fine* ———— 1..10..0
- 15—333—Three heads of women, *scarce, and extra fine* ———— 1..6..0
- 16—334—Three heads of women, one a-sleep ———— 0..13..0
- 17—335—Two women, in separate beds, and other sketches. ———— 2..7..0

This piece is lightly etched, with great spirit.

DISCIPLES OF REMBRANDT.

FERDINAND BOL.

- 18 Philosopher, in contemplation, *proof, before the pillar, &c.* ———— 1..7..0
- 19 Two—Woman sitting in a room, suckling her child, *proof* }  
before the name ———— } 1..1..0
- Astrologer, with globes, &c. *very fine* ———— }
- 20 Three—Portrait, in a high-crowned hat }  
Portrait, in a mezetin cap ———— } 1..4..0
- Portrait of a woman, in an oval, *all fine* ———— }
- 21 Abraham's sacrifice, *fine* ———— 1..6..0

JOHN LIEVENS.

- 22 St. Francis, sitting on a bank, *large plate, fine* ———— 1..1..0
- 23 Ditto, *small plate* ———— 0..14..0
- 24 Two portraits, Jacob Gruter and Lutma ———— 0..10..0
- 25 Two ditto, Ep. Bonus and Vondell ———— 0..18..0
- 26 The raising of Lazarus, *fine* ———— 1..19..0
- 27 Ditto, by Louis, *very brilliant* ———— 2..8..0

J. G. VAN VLIET.

- 28 Three heads, by ditto, after Rembrandt ———— 0..16..0
- 29 Six—The passions, *a complete set, very rare* ———— 2..0..0
- 30 St. Jerome, at the foot of a tree, *very fine* ———— 2..5..0
- 31 St. Jerome, in the cave, *the chef d'oeuvre of this master, an im-*  
*pression of the greatest beauty* ———— 6..10..0
- 32 Lot and his daughters, *extremely fine* ———— 3..3..0
- 33 Portrait of Rembrandt's mother, reading, *very fine* ———— 2..3..0

D

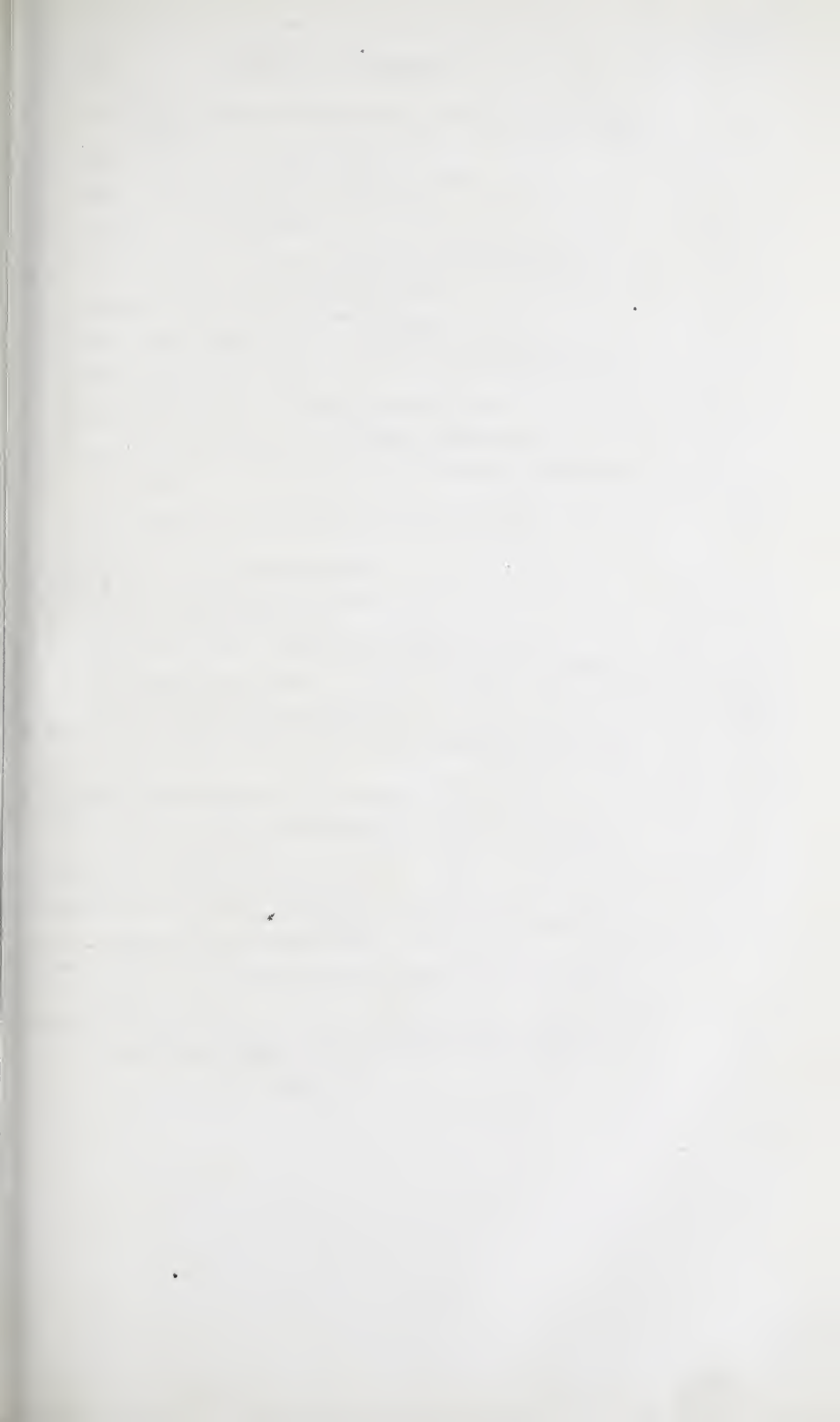
272



## HOLLAR's WORKS.

## LOT

- 1..5..0 34 Two—Hollar's portrait, *one a curious proof*  
 0..10..0 35 One—The sun-flower, *a brilliant impression*  
 2..12..6 36 One—Elias Allen, *rare*  
 1..6..0 37 One—Nathaniel Nye, *rare and fine*  
 3..3..0 38 One—Lady Catherine Howard, *extremely scarce, and very fine*  
 2..2..0 39 One—Henry Howard, Earl of Surry, *rare and fine*  
 1..10..0 40 One—Sir Samuel Morland, *fine and curious*  
 1..11..6 41 One—Edward Calver, *fine and rare*  
 3..0..0 42 One—Jacob Stanier, *rare, and uncommonly fine*  
 3..3..0 43 One—Mary, Queen of Scots, *fine and curious*  
 3..0..0 44 Four—King Henry VIII. Princess Maria, Henry Guilford, and  
 Lord Denny, *rare, and very fine*  
 1..6..0 45 Two—Wm. Oughtred, and John Price, *very fine*  
 1..11..6 46 Two—The Earl and Countess of Arundell  
 0..13..0 47 Three—Maximilian, Albert Durer, and Hans Von Zurch  
 0..17..0 48 Four—Wm. Burton, John Spotiswoode, Marc Garrard, and  
 Jacob Franquart, *very fine*  
 1..0..0 49 Three—Adam Elsheimer, Bonavontur Peters, and Adriaen Van  
 Venne, *extremely fine*  
 1..18..0 50 Three—William Fenner, Arthur Lake, and Alexander Hender-  
 son, *fine*  
 2..12..6 51 Three—Brandon, Duke of Suffolk, Lady Butts, and Hans  
 Holbein, *fine*  
 0..11..0 52 Six—Willim Laud, Richard Bernard, and four others  
 2..15..0 53 One—John Price, *extremely fine*  
 0..10..0 54 One—Francis Junius, *very fine*  
 2..3..0 55 Sixteen—Portraits of Ladies, *some proofs, uncommonly fine*  
 2..5..0 56 Three—Maximilian, and two others  
 1..2..0 57 Five—The small four seasons, and one a reverse, *brilliant proofs*  
 1..7..0 58 Four—The large seasons, *uncommonly fine*  
 1..10..0 59 Four—The seasons, whole-length figures, *brilliant impressions*  
 0..19..0 60 Two—Of Ladies, with muffs, *rare, and curious*





LC

4th Day.  
LOT

SCHOOL OF REMBRANDT.

61	Five—Mary, Queen of Scots, and four from the Arundell collection	0..18..0
62	Twelve—From the Arundell collection, <i>fine</i>	1..5..0
63	Three—The blacks-heads, <i>rare and fine</i>	1..10..0
64	Six—Ditto, with variations	1..10..0
65	DEATH'S DANCE, WITH THE BORDERS, <i>extremely fine</i>	4..4..0
66	Two—St. Francis, and a dead Christ, <i>fine</i>	1..15..0
67	One—The Magdalen, <i>a brilliant impression</i>	1..8..0
68	Nine—Various subjects, from Elsheimer, <i>fine and curious</i>	1..5..0
69	Four—From Holbein, <i>curious</i>	1..0..0
70	One—The Hare, from Peter Boel, <i>uncommonly fine</i>	2..2..0
71	Two—The cup, from Andrea Mantenio, <i>original and copy</i>	1..5..0
72	THIRTY-EIGHT—THE SHELLS, REMARKABLY SCARCE AND FINE	31..10..0

N. B. The Shells are the most rare of Hollar's Works.

73	Seven—THE MUFFS, <i>rare, and fine</i>	3..0..0
74	Eight—The large flies, <i>fine and rare</i>	1..18..0
75	Fourteen—The small flies, <i>ditto</i>	4..19..0
76	Fourteen—Of Animals, with three variations in the title, <i>extremely fine and curious</i>	2..5..0
77	Twelve—Of Birds, <i>brilliant impressions</i>	1..18..0
78	Four—The seasons, from Vanden Velde, <i>remarkably fine, and rare</i>	1..17..0
79	Twelve—The months, <i>scarce and curious</i>	2..3..0
80	Eight—Views in London, <i>four impressions, before the plates were cut, extremely fine</i>	6..10..0
81	Four—Ditto, small plates, <i>very fine</i>	2..2..0
82	Six—Views of London from Islington, taken at the time of the plague, 1665, <i>remarkably fine</i>	3..13..6
83	Two—Views of Arundell-House in the Strand, <i>extremely fine and rare</i>	7..17..6
84	One—The Royal Exchange, <i>a proof impression, before the head of Sir Thomas Gresham, rare</i>	9..0..0

93 72 8

4th Day.

ITALIAN SCHOOL.

LOT

- 4..0..0  
10..10..0
- 85 Six—Views of Albury, *remarkably rare and fine*  
86 One—The large view of Albury, with the coach, *remarkably rare*  
87 Sixteen—English sea-ports, *fine and curious*  
88 Two—Views of Richmond and Greenwich  
89 One—The Cathedral at Strasburg, *fine*  
90 Eight—Landscapes, from P. Brill, &c. *fine*  
91 Nine—Ditto, from Artois, *remarkably fine*  
92 Two—Ditto, from Brueghel, *extremely fine*  
93 One—Ditto, from ditto, *rare and fine*  
94 One—Ditto, from Teniers, *ditto*  
95 Twelve—Ditto, of sea-ports, *fine*  
96 Twelve—Views of Strasburg, *fine*  
97 Nine—Views of Tangier, *old impressions*  
98 Eight—The small view of London, and seven others

ITALIAN SCHOOL.

- 4..11..0  
3..3..0  
2..12..6  
1..10..0  
0..15..0  
1..18..0  
1..11..6  
0..15..0  
3..0..0  
0..10..6  
9..15..0
- 99 Eight—The set of small etchings, Bourgoigne, *very fine and rare*  
100 Four—The large set of ditto  
101 Three—The sieges, in Sluys, Auden Aerde, and battle of Steenhergam, sheet prints, *extremely rare*  
102 Two—Villamina, *fine*  
103 One—Diana  
104 One—Dead Christ, after Parmegiano, by Eneas Vico, *fine*  
105 One—Ditto, ditto, by Vosterman  
106 One—Niobe, after Julio Romano, by Galle, *fine*  
107 One—The Grimpeurs, after Mich. Angelo, *extremely fine*  
108 Two—Francisco Vanni, *extra fine*  
109 LAST JUDGEMENT, BY MARTIN ROTA, MOST UNCOMMONLY FINE AND RARE  
110 Venus and Adonis, by G. Ghisi, of Mantua, *extra fine*  
111 The judgement of Paris, ditto, *very fine*

62..10..6

END OF THE FOURTH DAY'S SALE.

16..4..0  
29..6..0  
48..6..0  
93..12..0  
62..10..6  

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249..18..6







# Fifth Day's Sale.

*Tuesday 27<sup>th</sup> January 1851.*

## GERMAN SCHOOL.

LOT

1	FOUR—The passion of Christ, Albat Glockinthon, sacrifice to Priapus, and one more, <i>curious</i>	0.. 17.. 0
2	Christ in the garden, Bar. Schoen, <i>fine and rare</i>	1.. 7.. 0
3	Christ entering into Jerusalem, <i>curious</i>	0.. 5.. 0
4	Two—Adoration of the shepherds, and the wise men's offering, Louis Krug, with reverses, <i>rare</i>	0.. 14.. 0
5	One—Maths. Zagel, <i>rare</i>	0.. 8.. 0
6	Two—Various, (not in Strutt) <i>fine, and rare</i>	1.. 6.. 0
7	Two—The lover in a landscape, and the martyrdom of St. Catherine, <i>fine and rare</i>	1.. 6.. 0
8	Two—The lover and his mistress embracing, and one <i>curious and rare</i> , 1500	1.. 2.. 0
9	Two—The decollation of St. John, and a holy family, <i>very fine, scarce</i>	0.. 19.. 0
10	The martyrdom of St. Catherine, <i>very fine</i>	0.. 15.. 0
11	The Tournament, <i>extraordinary fine</i>	1.. 18.. 0
12	Two—David Hopfer, one by J. Hopfer, and another by B. Montagna	1.. 17.. 0
13	One—Uncommon, a holy family, the impression marked with a caduceus	0.. 14.. 0
14	Fourteen—Christ, the Virgin, and the Apostles, by Israel Van Meck, <i>extremely fine and rare</i>	1.. 10.. 0

14.. 12.. 0



L

5th Day.

GERMAN SCHOOL.

LOT

- 0..11..0 15 One—By *Israël Van Meck*, a *Madona in glory, standing on a crescent, surrounded by emblems of the passion, curious and rare*
- 1..3..0 16 *Coronation of the Virgin*, by *Ditto*, ditto
- 1..3..0 17 *Wise men's offering*, by *Ditto*, ditto
- 0..10..0 18 *Herod's cruelty*, by *Ditto*, ditto
- 0..10..6 19 *Christ scourged*, by *Ditto*, very fine
- 1..5..0 20 *Marriage of the Virgin*, by *Ditto*, ditto
- 0..10..6 21 *Virgin and child*, by *Ditto*, ditto
- 2..0..0 22 *Presentation in the temple*, by *Ditto*, ditto
- 1..11..6 23 The large PORTEMENT DE CROIX, by *Ditto*, capital, and remarkably rare
- 1..4..0 24 *Judas returning the thirty pieces of silver*, by *Ditto*, very fine
- 1..12..0 25 Three—A leaf of foliage, with figures; and two subjects of children, by *Ditto*, extremely curious
- 1..6..0 26 Two—The wise-mens' offering, and the flight into Egypt, by *Martin Schoen*, very fine
- 1..0..0 27 Two—*Virgin and child*, and *Christ in the manger*, by *Ditto*, fine
- 0..16..0 28 Two—The crucifixion, and *Christ in the garden*, by *Ditto*, curious
- 1..15..0 29 CHRIST CARRYING THE CROSS, by *Ditto*, remarkably fine
- 3..8..0 30 The death of the *Virgin*, by *Ditto*, exceedingly fine
- 1..2..0 31 *St. George and the Dragon*, and an *Owl killing a Pigeon*, by *Ditto*, scarce
- 1..4..0 32 Five—*F. V. Bockholt*, very rare
- 1..11..6 33 Four—*St. Sebastian*, crucifixion, and two others, by *Wolgemuth*, the master of *A. Durer*, rare

A. DURER.

- 0..10..6 34 Three—*A. Durer's portrait*, by *Kellian*, and *Hondius*
- 0..16..0 35 Four—*Albert*, archbishop of *Mentz*, 1519, and 1523; and *Bili*, *Pirkemeyer*, 1524; and *P. Melancton*
- 1..5..0 36 *Erasmus*, 1526, very fine
- 2..0..0 37 Two—The nativity, and *Joseph at the well*, original and copy

27 1 0





4th Day.

## GERMAN SCHOOL.

LOT

- 38 Two—A lady on horseback, with a large feather in her bonnet; and a man with a bird on his shoulder. ———— 1..0..0
- 39 Two—A satyr, piping to a naked woman and child, 1505; and a naked man, drawing his bow ———— 1..11..6
- 40 Two—A madona and child, 1503; another, 1513 ———— 0..17..0
- 41 Two—A madona and child, 1511; and the angels bearing the holy handkerchief, 1513 ———— 0..14..0
- 42 One—The crucifixion, 1508 ———— 0..12..0
- 43 Three—One, madona and child, 1516; and the copy; another madona and child, 1508 ———— 1..0..0
- 44 Five—The apostles, upright figures, 1514, 1523, 1526 ———— 2..17..0
- N. B. No more of this set was ever engraved.
- 45 One—Madona, *with the monkey, no date* ———— 1..1..0
- 46 Two—Madona and child, 1514; another, with angels crowning, 1518 ———— 0..17..0
- 47 One—Madona, suckling the child, in a landscape; above is the representation of God the Father, 1520 ———— 0..16..0
- 48 Two—One, madona crowned by an angel, 1520; the other, the child a-sleep, 1520 ———— 0..15..0
- 49 One—A holy family, etched in the manner of Rembrandt, and by some esteemed the work of that master, *very fine and rare* ———— 1..11..6
- 50 Two—Virgin and child, and Joseph a-sleep ———— 0..15..0
- 51 Two—Saint Christopher, both dated 1521 ———— 0..14..0
- 52 Three—Two St. Sebastian, *and an emblematical figure of Christ standing* ———— 0..13..0
- 53 Two—St. George standing, the Dragon at his feet, and Justice seated on a lion ———— 0..10..6
- 54 Two—St George on horseback, *original and copy*, 1508 ———— 1..1..0
- 55 Two—The forcerefs, with little angels; and the little fortune, *no date* ———— 0..14..0
- 56 Two—*The man on horseback, galloping, and an ensign* ———— 0..14..0
- 57 Two—One a conversation, and the egg-merchant, 1512 ———— 0..10..6

13 4 0

L

5th Day.

GERMAN SCHOOL.

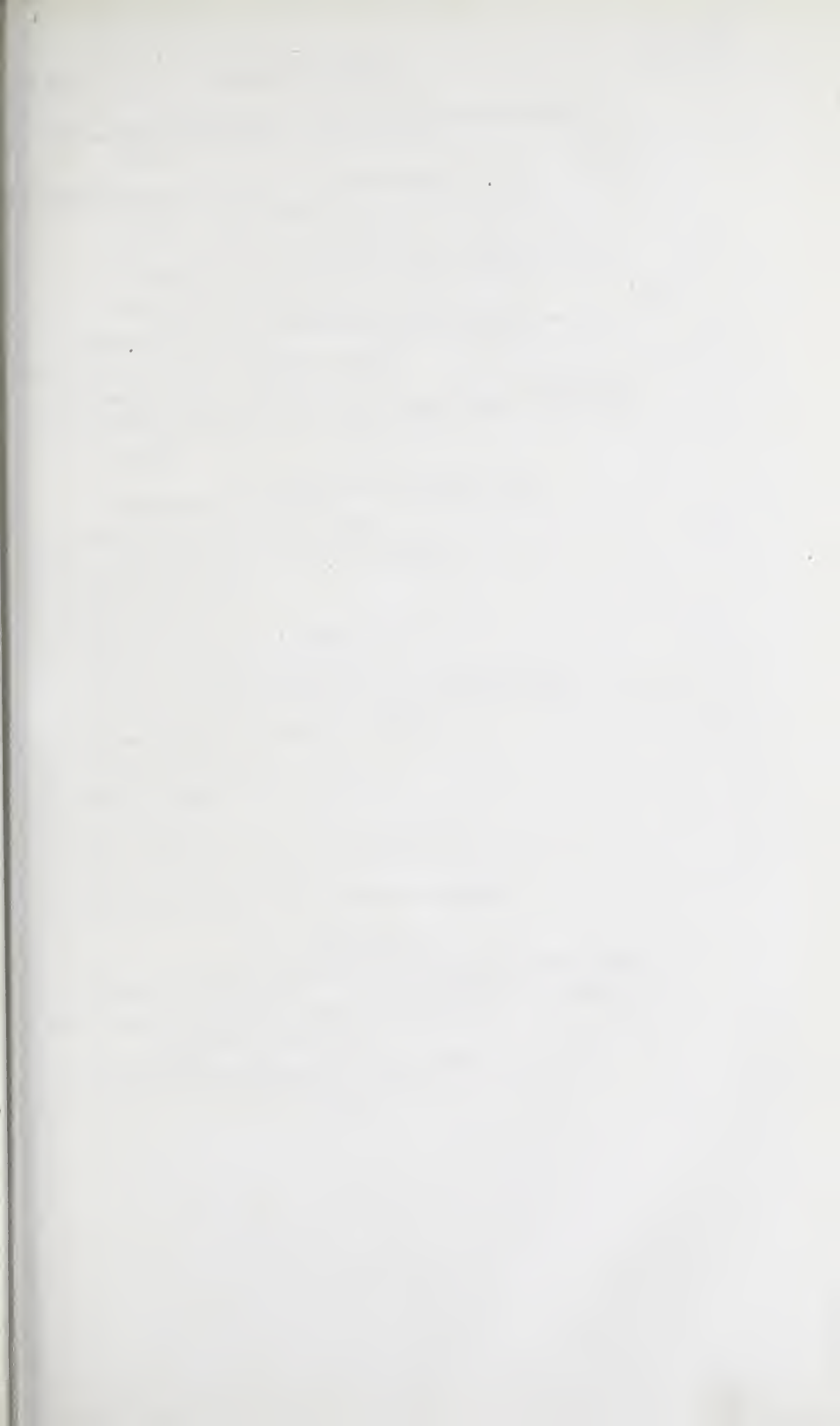
LOT

- 2..4..0 58 Two—*The white horse, one under an arch, both dated, 1505*
- 1..2..0 59 Three—*A savage mal-treating a woman, the monstrous hog, and a group of hounds, copied from the St. Hubert*
- 1..8..0 60 Two—*The group of four naked women, date 1497 on a globe at the top, with the same subject, by Is. Van Meck*
- 1..5..0 61 Two—*The ecce homo, Christ sitting near an arcade, with ruins, an etching, very rare; and a conversation*
- 1..6..0 62 *The entombing of Christ, dark manner, 1507*
- 2..2..0 63 Two—*Albert's dream, and the skull, 1503*
- 3..13..6 64 Sixteen—*The passion of Christ, extremely fine*
- 2..6..0 65 *A woman carried off by a sea-monster*
- 2..15..0 66 *The MELANCOLIA, 1514, capital*
- 1..5..0 67 Two—*The SATYR caught in adultery, and the copy*
- 6..6..0 68 *ST. JEROME in his chamber, 1514*
- 2..2..0 69 *The LARGE ST. JEROME in a landscape*
- 4..10..0 70 *The LARGE FORTUNE, winged; called by some PANDORA, by others TEMPERANCE, holding a cup*
- 7..0..0 71 *ST. HUBERT, kneeling*
- 7 9 8 6 72 *ADAM AND EVE, 1504, THE FINEST EXTANT*
- 2..15..0 73 *Twelve—The months, after Wildens, by Hondius*
- 2..2..0 74 *Fifteen—BONORUM ET MALORUM CONSENSIO, scripture subjects, Old Testament, by Sadelerand Martin de Vos*
- 3..3..0 75 *One—Emblem of the state of the Low-Countries, in 1602, by Saenredam, very fine, and rare*
- 3..0..0 76 *Three—Calisto discovered, and two more, by Saenredam*

LUCAS VAN LEYDEN.

- 0..14..0 77 *Nine—His portrait, and eight others, fine*
- 0..15..0 78 *Three—Abraham putting away Hagar, Esau, and St. Christopher, very fine*
- 0..10..6 79 *Four—The temporal virtues, fine*
- 0..10..6 80 *Three—The cardinal virtues, ditto*
- 4..4..0 81 *Fifteen—Christ's passion*
- 0..15..0 82 *Two—Sufannah, and the elders; Abraham, and three angels, scarce*

17 200







5th Day.  
LOT

GERMAN SCHOOL.

*L*

83	Two—Samson and Dalilah, and the triumph of Mordecai, <i>very scarce</i>	2.. 0.. 0
84	ONE—ABRAHAM SENDING AWAY HAGAR, THE LARGE PRINT. IT IS MENTIONED BY MARRIETTE, THAT HE HAD ONLY A DRAWING OF IT, AND THAT IT IS ASSCARCE AS THE L'ESPIEGLE, WHICH HAS SOLD FOR FIFTY DUCATS	26.. 5.. 0
85	Twelve—The labours of Hercules, by <i>H. S. Beham</i> , <i>very fine</i>	1.. 0.. 0
86	Eighteen—Various, by <i>Ditto</i> , <i>very fine</i>	0.. 15.. 0
87	Sixteen—By <i>Ditto</i> , the liberal arts, &c.	0.. 15.. 0
88	Two—Imago Henrici Aldegrever, by Aldegrever, original and copy	0.. 7.. 0

GOLTIUS, BLOEMAERT, MULLER, &c.

89	Three—His portrait, and two others	0.. 7.. 6
90	Five—Three portraits, and two of soldiers	0.. 11.. 0
91	Three—Holy families	0.. 15.. 0
92	Three—Statues, <i>fine</i>	0.. 7.. 6
93	One—Faith, Hope, and Charity, <i>ditto</i>	0.. 7.. 6
94	Fourteen—The Creed, <i>extra fine</i>	1.. 3.. 0
95	Two—Dead Christ in the virgin's lap, original and copy	0.. 9.. 6
96	Seven—The planets, complete, <i>very fine</i>	1.. 10.. 0
97	Twelve—Christ's passion, <i>ditto</i>	2.. 0.. 0
98	Six—The master-piece, <i>very fine</i>	2.. 2.. 0
99	One—The fool	1.. 1.. 6
100	One—THE BOY AND DOG, <i>uncommonly fine</i>	8.. 8.. 0
101	One—The large Hercules, <i>rare</i>	8.. 5.. 0
102	One—The Galatea, after Raphael, <i>extra fine</i> .	1.. 5.. 0

AB. BLOEMAERT.

103	Two—Christ appearing to a faint, kneeling, and three more	2.. 18.. 0
104	Two—A holy family, called the Spectacles; and Saint Roch supplicating the virgin	3.. 0.. 0
105	Four—Madonas and children, after Titian, &c.	1.. 6.. 0

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50 18 6



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5th Day.  
LOT

GERMAN SCHOOL.

- 3..12..0 106 One—St. Peter raising Tabitha, *a brilliant impression*
- 2..0..0 107 St. John preaching, by Falck
- 0..17..0 108 Two—The circumcision, and the crucifixion, by Blondeau

JOHN MULLER.

- 0..18..0 109 Three—Hagar, Reporo, and Mercury, *very fine*
- 2..12..6 110 Two—The shepherds offering, after Spranger, and Bellona, after Ditto, *remarkably fine*
- 1..0..0 111 One—St. Sebastian, after *John Ab. Ach*, *very fine*
- 4..18..0 112 One—The wisemens' offering, A PROOF, *very rare*
- 2..2..0 113 Two—Balthazzar's feast, and wisemens' offering, *very fine*
- 4..15..0 114 One—The raising of Lazarus, MOST UNCOMMONLY FINE

22 1/8

END OF THE FIFTH DAY'S SALE.

14 1/2 .. 0  
 29 .. 2 .. 0  
 19 .. 4 .. 0  
 77 .. 2 .. 0  
 50 .. 10 .. 0  
 22 .. 14 .. 6  


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 221 .. 12 .. 6





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**T**HE sale of the second part of this collection will commence on the 11th of February, with the works of Rubens, Vanduyke, Jordaens, Gerard Seyers, Suyderhoef, Bartolozzi, Woollett, Earlom, Strange, &c. &c.

L06194  
Feb. 11-21

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To be viewed two Days preceding the Sale.

1 Day	2130 16 0
2 Day	324 " 5 0
3 Day	470 " 6 6
4 Day	244 18 6
5 Day	221 12 6
	<hr/>
	1478 17 6







# Sixth Day's Sale.

*Monday 16<sup>th</sup> Feb<sup>r</sup> 1801.*

## RUBENS's WORKS.

[The following specimens from this great master are either proofs, touched upon by him, which render them unique, or fine impressions, with the best address, according to Basan's catalogue; and should any prove to be the contrary, (which is not expected,) the money will be returned.

[The Proprietor is induced to make this declaration, to save the Cognoscenti the trouble of referring for the numerous variations.]

- |   |   |          |
|---|---|----------|
| 1 | THE portrait of Rubens, with the hat, by Pontius, remarkably fine                     | 0..11..6 |
| 2 | Three—Rubens's house, and garden, and part of the Jesuitschurch at Antwerp, very fine | 3..0..0  |

### SCRIPTURE SUBJECTS—OLD TESTAMENT.

- |   |  |          |
|---|--|----------|
| 3 | The fall of the rebellious angels, by Vorsterman   | 1..19..0 |
| 4 | Two—Same subject, by Neef, called the little fall of the angels<br>Lot quitting Sodom, by Vorsterman | 1..11..6 |
| 5 | Two—Lot and his daughters, by Swanenburg, and Job tormented by his wife, &c. by Vorsterman           | 0..11..0 |
| 6 | MELCHISEDEC AND ABRAHAM, A PROOF, BY WITDOEC, VERY RARE  | 3..0..0  |
| 7 | Same subject, smaller, A PROOF, by Ditto, very fine  | 1..1..0  |

F

11 14 0



*S*

6th Day.

RUBENS'S WORKS.

LOT

- 0..3..0* 8 Abraham offering his son Isaac, by Stock
- 1..10..0* 9 THE RECONCILIATION OF JACOB AND ESAU, BY P. DE  
BAILLIE, A PROOF, BEFORE THE NAME OF R. V.  
DEN VELDE, EXTREMELY RARE.
- 9..19..6* 10 THE BRAZEN SERPENT, BY BOLSWERT, CAPITAL, A FINE  
IMPRESSION, WITH THE BLANK ROUND T  
ARMS
- 0..13..0* 11 David and Abigail, by Lommelin, *fine*
- 2..3..0* 12 The judgement of Solomon, by B. Bolswert, *very fine*
- 1..10..0* 13 The defeat of Sennacherib, by Soutman, *ditto*
- 1..13..0* 14 The angel bringing subsistence to Elijah, by Lauwers, *ditto*
- 6..6..0* 15 JUDITH AND HOLOFERNES, BY GALLE, A PROOF  
TOUCHED ON BY RUBENS, FOR THE GUIDANCE  
OF THE ENGRAVER, UNIQUE
- 7..7..0* 16 The same subject, by Ditto, *extremely brilliant, and very rare*
- 6..6..0* 17 Judith putting the head into a bag, *fine*
- 3..10..0* 18 DANIEL IN THE LIONS DEN, BY LEW, FINE, AND VERY  
RARE
- 1..6..0* 19 Susannah and the Elders, by Vorsterman, *fine, and very rare*
- 0..15..0* 20 Two—Same, by Pontius, *fine and rare*  
Ditto, by Jegher

NEW TESTAMENT.

- 4..0..0* 21 THE MARRIAGE OF THE VIRGIN, BY BOLSWERT, PROOF  
VERY FINE AND RARE
- 0..15..0* 22 The Annunciation, by Bolswert, M. V. Enden, exc.
- 2..0..0* 23 The salutation, by de Jode, *brilliant*
- 3..5..0* 24 The nativity, by Vorsterman, *fine and rare*
- 0..12..0* 25 One—Ditto, small, by Ditto. *This is copied, the same size, with  
the address of C. Galle*
- 1..1..0* 26 One—Ditto, by Bolswert, *very fine*
- 0..10..0* 27 One—Ditto, by Pontius, *fine*

*49 4 6*





6th Day.

RUBENS'S WORKS.

L

LOT			
8	ONE — THE NATIVITY, BY WITDOEC, BEFORE THE NECK DRAPERY, EXTREMELY FINE AND RARE —	3.. 3.. 0	
9	One — Ditto, same plate, with Bolswert's name, fine and rare —	1.. 1.. 0	
0	The adoration of kings, by Ryckemans, fine —	1.. 1.. 0	
1	Two — Ditto, by C. Galle, fine —	1.. 1.. 0	
	One — Ditto, by Bolswert, very fine —	} 1.. 1.. 0	
	One — Ditto, by Lauwers, extra fine —		
	ONE — DITTO, BY WITDOEC, PROOF, VERY RARE —	1.. 11.. 6	
	Two — One ditto, by Ditto; same, by Lommelin, brilliant —	1.. 10.. 0	
	One — Ditto, by Lommelin, very fine —	0.. 16.. 0	
	One — Ditto, by Vorsterman, in two sheets, extra fine —	0.. 13.. 0	
3	ONE — DITTO, SAME COMPOSITION, BY GALLE, NOT IN ANY CATALOGUE, VERY RARE —	2.. 2.. 0	
3	The flight into Egypt, by Marinus, extra fine —	0.. 10.. 6	
3	Two — Return from Egypt, Bolswert } —	4.. 4.. 0	
	One — Ditto, by Vorsterman, both fine }		
4	Murder of the innocents, by Pontius, two sheets, capital —	1.. 16.. 0	
1	The presentation in the temple, by Ditto, very fine —	1.. 8.. 0	
2	The executioner giving the head of St. John the Baptist to Salomé, by Bolswert, extremely fine —	3.. 0.. 0	
3	THE DAUGHTER OF HERODIAS PRESENTING THE HEAD OF ST. JOHN TO HER MOTHER, BY BOLSWERT, A MOST BEAUTIFUL PROOF, EXTREMELY RARE —	2.. 12.. 6	
4	Two — Cæsar's coin, by Vorsterman, very fine —	9.. 9.. 0	
	The piece of money found in the fish's belly, &c. without the name of the engraver, fine and rare —	1.. 1.. 0	
	The great miraculous fishery, three pieces, by Bolswert, extremely fine —	3.. 3.. 0	
	Sary Magdalen in the house of the Pharisee, by Natalis, fine and rare —	1.. 10.. 0	
	Christ giving the keys to St. Peter by Sout Maestron a drawing which Rubens made from the original of Raphael, very fine —	0.. 15.. 0	

G 2

Fr

42.. 5.. 6

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6th Day.

RUBENS'S WORKS.

LOT

- 10..10..0 48 THE LAST SUPPER, AND THE RESURRECTION OF LAZARUS, BY B. A BOLSWERT, EXTREMELY FINE. THE WORKS OF THIS ENGRAVER ARE VERY RARE, AND THESE SPECIMENS PROVE, BY THEIR BEAUTY AND INTELLIGENCE, THAT HE EQUALLED HIS BROTHER SCHELTE'
- 1..0..0-- 49 The last supper, in two sheets, from L. da Vinci, *very fine*, by Soutman, *before the name of Rubens. The original picture is esteemed the chef doeuvre of that great master*
- 0..16..0 50 Two—Christ in the garden of olives, by Baillie  
A scourging, by Pontius, *both fine*
- 0..14..0 51 The Ecce homo, by Galle, *very fine*
- 2..2..0 52 The Ecce homo, by Lauwers, ditto
- 3..12..0 53 CHRIST CARRYING HIS CROSS, BY PONTIUS, PROOF, BEFORE THE ALTERATION OF THE BOY'S LEG, IN THE CORNER, EXTREMELY RARE
- 2..6..0 54 Two—Same subject, by Ditto, *with the boy's leg obliterated very fine*  
Ditto, by Lauwers
- 8..8..0 55 The elevation of the cross, in three sheets, by Witdoec, UNIFORM IN COLOUR, AND EXTREMELY FINE, *very rare*
- 0..9..6 56 Crucifixion, by Van Sompel, *very fine*
- 0..10..6 57 Same subject, by Bolswert, *very fine*
- 0..16..0 58 Ditto, between two thieves, by Ditto, *extra fine*
- 3..0..0 59 Christ between two thieves, by Ditto, *extremely fine*
- 1..16..0 60 Christ, CALLED AU COUP DE POING, *very scarce, and extremely fine*
- 1..11..6 61 Christ, and the city of Jerusalem, by Bolswert, *fine, and very rare*
- 0..19..0 62 The descent from the cross, by Clouwet, *fine*
- 2..12..6 63 The same subject, by Vorsterman, *very fine*
- 0..14..0 64 A dead Christ in the lap of the Virgin, by Pontius

41..17..0







*He*

65	A dead Christ in the lap of the Virgin, by Galle, A BEAUTIFUL PROOF	2.. 12.. 6
66	The same subject, by Ditto, <i>very fine</i>	1.. 14.. 0
67	Christ at the tomb, by Soutman, <i>scarce</i>	0.. 9.. 6
68	The angels appearing to the Maries, at the tomb, <i>very fine</i>	0.. 10.. 6
69	CHRIST AND HIS DISCIPLES AT EMMAUS, BY WITDOEC, PROOF, RARE	4.. 0.. 0
70	The same subject, <i>very fine</i>	1.. 0.. 0
71	The same subject, by Van Sompelen, <i>fine</i>	0.. 7.. 6
72	The resurrection, by Bolswert, <i>fine</i>	1.. 10.. 6
73	The descent of the Holy Ghost, by Pontius, <i>extraordinary fine</i>	2.. 10.. 0
74	The ascension, by Bolswert, <i>very fine</i>	0.. 10.. 6
75	The Holy Trinity, by Bolswert, <i>ditto</i>	0.. 10.. 6
76	The last judgement, in two sheets, by Corn. Visscher, <i>a fine impression; according to Basan, ought to be without the name of Soutman</i>	2.. 0.. 0
77	The fall of the damned, in two sheets, by Van Orley, <i>fine</i>	1.. 1.. 0
78	Same subject, by Soutman, <i>very fine</i>	0.. 10.. 6
79	TWO—THE FOUR EVANGELISTS, BY BOLSWERT	} 6.. 6.. 0
	THE FATHERS OF THE CHURCH, BY DITTO, BOTH AS FINE AS POSSIBLE	
80	The conversion of St. Paul, by Bolswert, <i>remarkably fine</i>	4.. 14.. 6

HISTORY, AND SACRED ALLEGORY.

SUBJECTS OF DEVOTION, &c.

81	The fathers of the church, by Remoldus Eynhouts	0.. 6.. 6
82	The same subject, by Van Dalen, <i>rare, and fine</i>	1.. 0.. 0
83	The triumph of the new law, in two sheets, by Bolswert, <i>very fine</i>	0.. 15.. 0
84	The triumph of the church, in two sheets, by Bolswert, <i>fine</i>	1.. 17.. 0
85	Time discovers Truth, in two sheets, by Lommelin, <i>very fine</i>	0.. 14.. 0
86	The doctors of the church disputing on the subject of transubstantiation, by Snyers, <i>very fine, and rare</i>	0.. 10.. 0

34 9 6



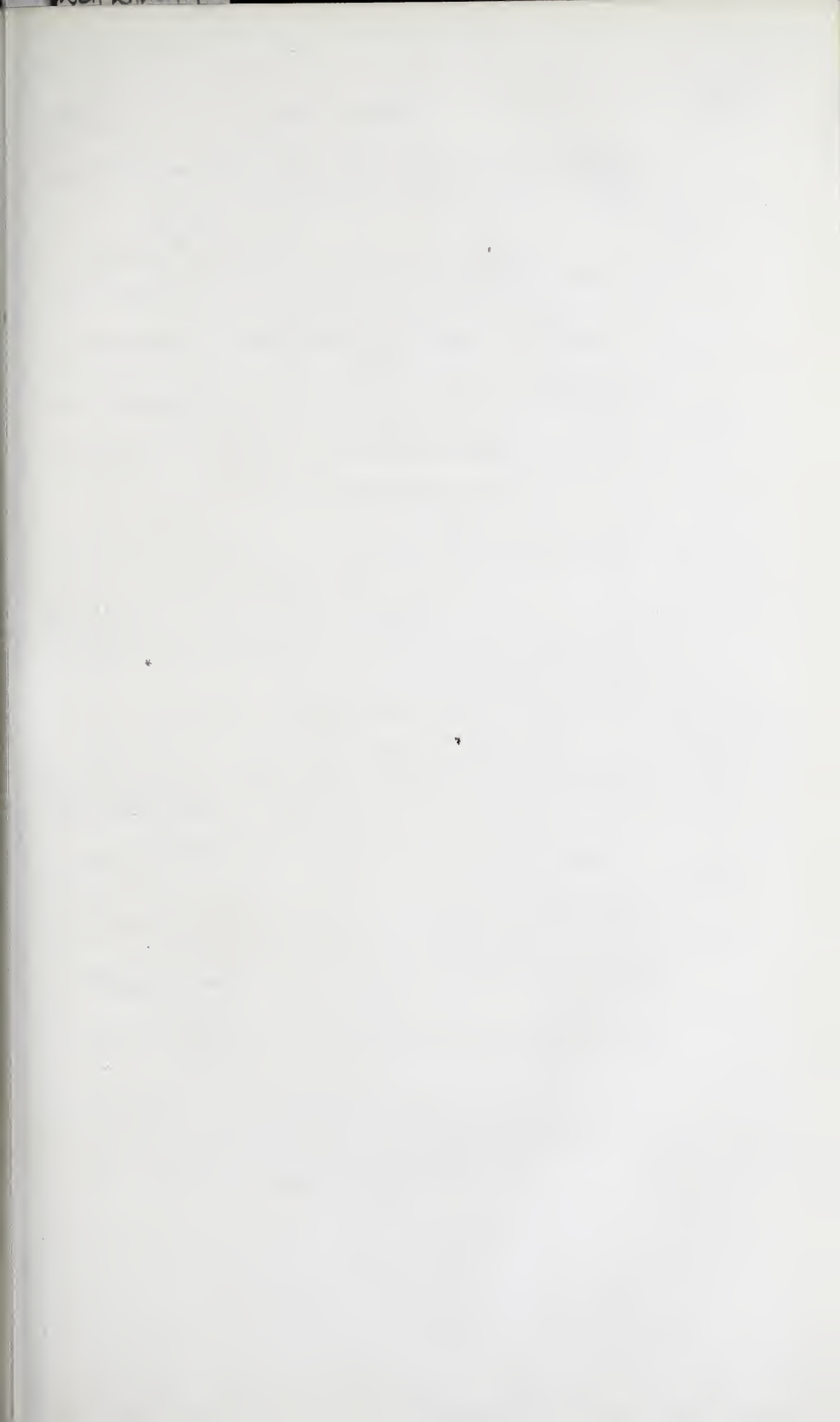
LOT

- 0..9..0 87 The combat of the spirit with the flesh, by Pontius, *fine*  
 1..15..0 88 RUBENS'S TOMB, BY PONTIUS, FINE  
 0..14..0 89 The same, *rare*

## SUBJECTS OF VIRGINS.

- 2..12..6 90 THE IMMACULATE CONCEPTION, BY BOLSWERT, PROOF,  
 VERY RARE  
 0..17..0 91 Three—The same subject, by Ditto  
 Ditto, by Galle  
 Ditto, by Borekens, ALL FINE  
 4..0..0 92 THE ASSUMPTION, BY BOLSWERT, PROOF, RARE  
 1..15..0 93 The same subject, by Ditto, *very fine*  
 4..12..0 94 The same subject, square, by Ditto, where one of the disciples  
 lifts the stone of the sepulchre, *very fine*  
 2..10..0 95 THE REVERSE OF THE SAME, REMARKABLY BRILLIANT;  
 AND AS A COUNTER-PROOF, IN SUCH PERFEC-  
 TION, IS A GREAT CURIOSITY  
 2..6..0 96 The assumption, by Witdoec, *where the stone which covers the*  
*sepulchre of the Virgin is to the right, very fine, and*  
*rare*  
 1..10..0 97 The same subject, by Pontius, *where Jesus Christ receives his mo-*  
*ther from above, fine and rare*  
 1..13..0 98 The coronation of the Virgin, by Jegher  
 2..0..0 99 The coronation of the Virgin, by two Angels, amidst a heavenly  
 Host, by C. Visscher, *a very fine impression. This print*  
*is called the Queen of Angels; the first proofs are without*  
*the names of painter or engraver*  
 1..3..0 100 The Virgin embracing the infant Jesus, by Bolswert, *fine*  
 0..14..0 101 Two—The same, by Suyderhoef, *with alterations*  
 The infant Jesus on a table, caressing the Virgin, by Bolswert,  
*fine*  
 1..10..0 102 The Virgin and the infant Jesus, to whom the angels present a  
 basket of fruit, by Voet, *very fine*

20..0..6





6th<sup>th</sup> Day.  
LOT

RUEENS'S WORKS.

*L*

103	Two—The Virgin, and the infant Jesus on her lap. <i>She holds a globe in her right hand, and her son a sceptre in his left,</i> by Bolswert, <i>fine</i> _____	} 0..8..0
	Holy family, by Pontius _____	
104	Same subject, <i>the infant Jesus and St. John with a lamb,</i> by Bolswert, EXTRA FINE _____	2..0..0
105	Same subject, <i>The Virgin suckling the Infant,</i> by Witdoec, <i>fine and rare</i> _____	1..57..0
106	The same subject, <i>Jesus caressing St. John; and Elizabeth with her hands clasped,</i> by Vorsterman, <i>exc. rare</i> _____	0..11..0
107	SAME SUBJECT, THE INFANT JESUS, AND ST. JOHN WITH A BIRD, PROOF, BEFORE THE NAME OF RUBENS, RARE _____	1..14..0
108	THE HOLY FAMILY, WITH THE PARROT, BY BOLSWERT, A PROOF, RARE _____	2..18..0
109	The same subject, with the letters, <i>fine</i> _____	0..16..0
110	Holy family, <i>Jesus a-sleep,</i> by Witdoec _____	0..17..0
111	HOLY FAMILY, WITH ST. ANNE STANDING BEHIND THE VIRGIN, NEAR THE CRADLE OF JESUS, BY VOSTERMAN, A PROOF, VERY FINE AND RARE _____	3..3..0
112	Holy family, <i>the infant Jesus caressing the Virgin,</i> <i>fine</i> _____	0..14..0
113	Holy family, <i>the infant Jesus holding a bird,</i> by Bolswert, <i>fine</i> _____	0..15..0
114	A Virgin seated on high, <i>surrounded by many saints,</i> by Snyers, <i>very fine and rare</i> _____	0..14..0
115	The Virgin crowned, in a nich, <i>with fruit, &amp;c.</i> by Galle, <i>fine and rare</i> _____	1..8..0
116	The Virgin on her knees, by Leew, and supported by angels, who draw a knife out of her breast, <i>rare, and very fine</i> _____	0..15..0
117	The holy Virgin, having the infant Jesus in her arms, holding a <i>chaplet, &amp;c.</i> by Lommelín _____	1..14..0
118	The holy Virgin sitting, and giving the scapulaire, by de Jode, <i>very fine</i> _____	1..19..0
119	The intercession of the Virgin, <i>rare</i> _____	0..18..0
120	Two—The holy Virgin and infant Jesus, in a landscape The infant Jesus and St. John, with a lamb _____	} 0..14..0
	END OF THE SIXTH DAY'S SALE.	
		23..13..0

23..13..0  
11..14..0  
49..1..8  
42..7..8  
41..17..0  
34..9..8  
28..0..8

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# Seventh Day's Sale.

Tuesday February 17<sup>th</sup> 1801.

## RUBENS'S WORKS.

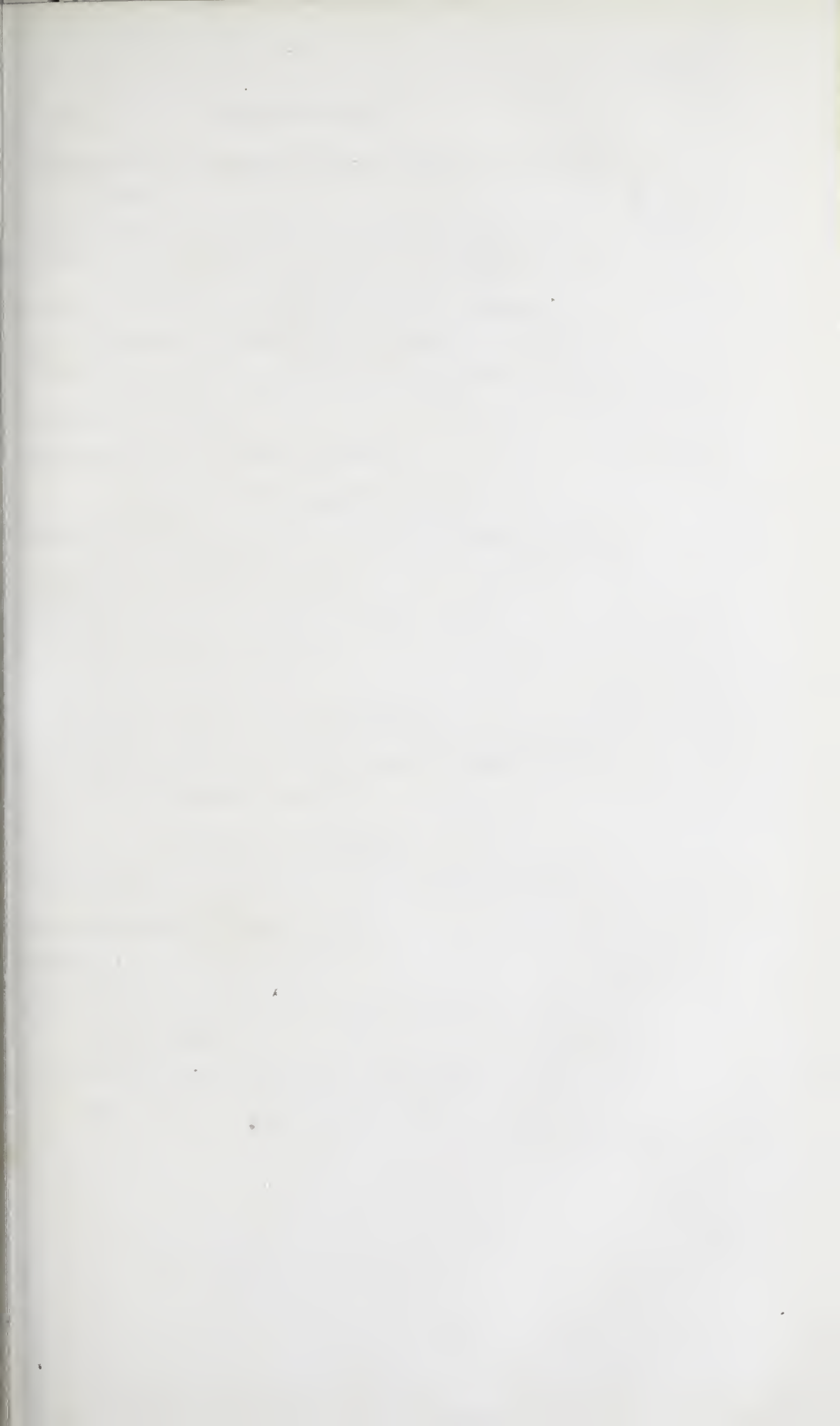
### SUBJECTS OF SAINTS.

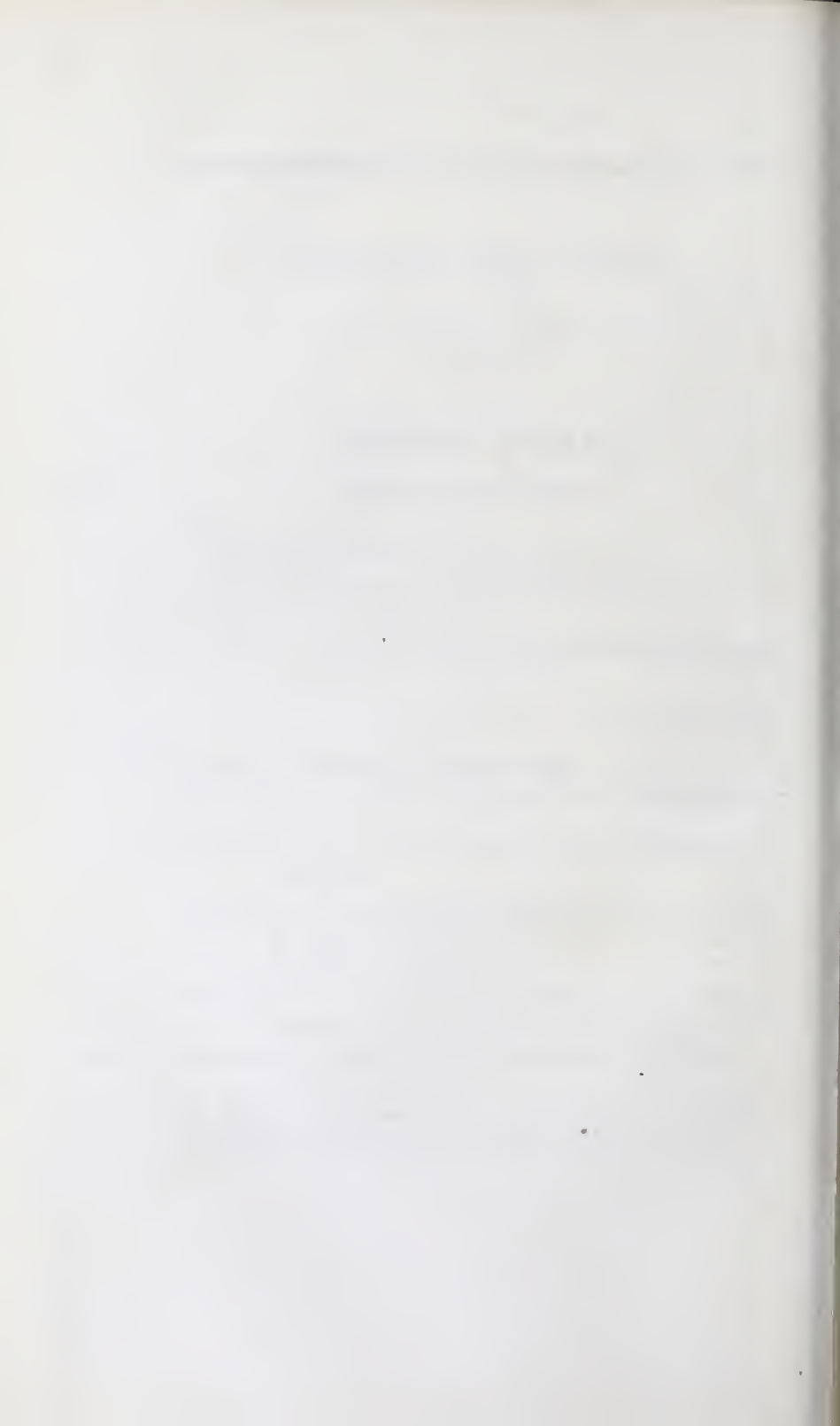
*Le*

LOT

- 1-5-0 1 THE martyrdom of St. Andrew, by Voet, *fine*  
0-6-0 2 St. Francis receiving the stigmata, etched, by Soutman, *fine*  
0-5-0 3 Ditto, by Vorsterman, *very fine*  
2-5-0 4 The same, receiving the infant Jesus from the hands of the Virgin,  
by Lafne  
3-0-0 5 THE DEATH OF ST. FRANCIS, BY SNYERS, PROOF, VERY  
RARE  
0-19-0 6 Two—St. Xaverius performing a miracle  
St. Ignatius de Loyala curing the possessed, both by Marinus,  
*very fine*  
1-9-0 7 Two—St. Francis Xaverius before a crucifix, by Bolswert, *ex-*  
*tremely fine*  
St. Ignatius de Loyala standing, a book is placed upon a pedestal,  
in which is inscribed, AD MAJOREM DEI GLORIAM,  
by Bolswert, *equally fine*  
0-9-0 8 St. Ignatius de Loyala, and St. Francis Xavier, by Bolswert.  
*These are the same figures as the preceding, very fine*  
0-10-6 9 St. Ildefonse receiving a cope from the hands of the Virgin, by  
Witdoec, *fine and rare*  
1-10-0 10 St. Joseph, divini carmeli patronus, *extremely rare, œuvre de Roi*  
2-8-0 11 The martyrdom of St. Just, by Witdoec, *fine, and very rare*

10-6-6







OT

2	The martyrdom of St. Livinus, Bishop of Ghent, by Van Caukerken	0..7..0
3	The martyrdom of St. Lawrence, by Vorsterman, <i>fine and rare</i>	1..11..6
4	St. Roch, to whom Jesus Christ shews this inscription sustained by an angel, <i>eris in peste patronus</i> , by Pontius	2..0..0
	The original picture is esteemed one of the chef d'œuvres of Rubens, as the print is that of Pontius	
	THE CONSECRATION OF A BISHOP, BY SOUTMAN, PROOF, from Mariette's collection, <i>very fine and rare</i>	1..10..0
	The same print, <i>also fine</i>	1..6..0
	The martyrdom of St. Thomas, by Neefs	0..16..0

## SUBJECTS OF FEMALE SAINTS.

1	St. Anne instructing the Madona, called the education of the Virgin, by Bolswert	1..17..6
1	St. Barbara, by Bolswert, <i>very fine</i>	1..11..6
2	St. Catherine, etched by Rubens, <i>very fine</i>	2..14..0
2	St. Barbara, by Vorsterman, <i>ditto</i>	0..11..0
2	St. Catherine, by Bolswert, <i>ditto</i>	1..5..0
2	The martyrdom of St. Catherine, by de Leeuw	0..8..0
2	The Magdalen, dying, supported by two angels, by Baillu, <i>fine</i>	0..13..0
2	St. Theresia interceding with Jesus Christ for the deliverance of souls from purgatory, <i>very fine</i>	0..10..0

## SUBJECTS OF FABLE.

2	Achilles in disguise, at the court of Lycomedes, by C. Visscher, <i>very fine, and rare</i>	2..5..0
2	The repose of Diana, by Louijs, <i>ditto</i>	1..18..0
2	Erichthonius in a basket, <i>fine and rare</i>	2..0..0
2	The three Graces, by de Jode, <i>fine</i>	1..11..6
3	Two—The rape of Hippodamia, or the battle of the Lapithæ, by P. de Baillu	3..4..0
	Progne shewing the head of her son to her husband, <i>both very fine</i>	





7th Day.

## RUBENS'S WORKS.

LOT

- 26
- |    |   |          |
|----|---|----------|
| 12 | The martyrdom of St. Livinus, Bishop of Ghent, by Van Caukerken   | 0..7..0  |
| 13 | The martyrdom of St. Lawrence, by Vorsterman, <i>fine and rare</i>  | 1..11..6 |
| 14 | St. Roch, to whom Jesus Christ shews this inscription sustained by an angel, <i>eris in peste patronus</i> , by Pontius | 2..0..0  |
|    | The original picture is esteemed one of the chef d'œuvres of Rubens, as the print is that of Pontius                    |          |
| 15 | THE CONSECRATION OF A BISHOP, BY SOUTMAN, PROOF, from Mariette's collection, <i>very fine and rare</i>                  | 1..10..0 |
| 16 | The same print, <i>also fine</i>  | 1..6..0  |
| 17 | The martyrdom of St. Thomas, by Neefs   | 0..16..0 |

## SUBJECTS OF FEMALE SAINTS.

- |    |  |          |
|----|--|----------|
| 18 | St. Anne instructing the Madona, called the education of the Virgin, by Bolswert                         | 1..17..6 |
| 19 | St. Barbara, by Bolswert, <i>very fine</i>   | 1..11..6 |
| 20 | St. Catherine, etched by Rubens, <i>very fine</i>  | 2..14..0 |
| 21 | St. Barbara, by Vorsterman, <i>ditto</i>   | 0..11..0 |
| 22 | St. Catherine, by Bolswert, <i>ditto</i>   | 1..5..0  |
| 23 | The martyrdom of St. Catherine, by de Leeuw  | 0..8..0  |
| 24 | The Magdalen, dying, supported by two angels, by Baillu, <i>fine</i>                                     | 0..13..0 |
| 25 | St. Theresia interceding with Jesus Christ for the deliverance of souls from purgatory, <i>very fine</i> | 0..10..0 |

## SUBJECTS OF FABLE.

- |    |   |          |
|----|---|----------|
| 26 | Achilles in disguise, at the court of Lycomedes, by C. Visscher, <i>very fine, and rare</i> | 2..5..0  |
| 27 | The repose of Diana, by Louijs, <i>ditto</i>  | 0..18..0 |
| 28 | Erichthonius in a basket, <i>fine and rare</i>  | 2..0..0  |
| 29 | The three Graces, by de Jode, <i>fine</i>   | 1..11..6 |
| 30 | Two—The rape of Hippodamia, or the battle of the Lapithæ, by P. de Baillu                   | 3..4..0  |
|    | Progne shewing the head of her son to her husband, <i>both very fine</i>                    |          |

H

26..19..0

L

7th Day.

RUBENS'S WORKS.

LOT

- 0..19..0 31 Ixion deceived by Juno, by Van Sompel
- 2..5..0 32 THE JUDGEMENT OF PARIS, FINE AND RARE, by Lommelin.  
The proofs before the dedication are extremely rare; even those with the d. dication are uncommon.—Basan's cat. of Rubens, page 25 to 29
- 1..1..0 33 Two—Same subject, PROOFS  
Diana returning from the chace, by Bolswert, remarkably fine
- 1..1..0 34 The feast of Bacchus, by Vanden Wyngaerde, very fine and rare
- 0..17..0 35 Bacchanalian, by Suyderhoef, very fine and rare
- 2..3..0 36 Bacchus drunk, supported by a fatyr and a moor, by Suyderhoef, before the drapery, extremely fine
- 1..4..0 37 A fatyr with a basket of grapes, by Voet, fine and rare
- 1..4..0 38 Silenus drunk, by Soutman, before the drapery, very rare
- 1..2..0 39 Silenus drunk, supported by a fatyr, P. P. Rubens, delin. & exc. very rare
- 0..15..0 40 Two—The same, with the name of Bolswert  
Ditto, by Jegher

HISTORY, ALLEGORY, &c.

- 1..10..0 41 The battle of the Amazons, on six sheets, by Vorsterman, very fine and rare
- 0..10..0 42 Apotheosis of JAMES I. by Gribelin, fine
- 0..12..0 43 The continence of Scipio, by Bolswert, fine
- 0..10..0 44 Seneca in the bath, by Voet, very fine
- 12..12..0 } 45 THOMYRIS ORDERING THE HEAD OF CYRUS TO BE PLUNGED INTO A BASON OF BLOOD, BY PONTIUS A PROOF, WITH A FEW TOUCHES, BY RUBENS, UNIQUE
- 2..19..0 46 The same subject, extremely fine and rare
- 0..10..6 47 Neptune and Cybele, or the alliance of the sea and the land PROOF, very scarce
- 0..17..0 48 Two—Ditto, unfinished  
The Roman Charity, by Voet, very fine

32..5..8





*L*

- 49 A CONVERSATION, OR THE GARDEN OF LOVE, BY CLOUWET,  
WITH THE FLEMISH VERSES, REMARKABLY FINE - 2.. 8.. 0
- 50 Woman with a lighted candle and pannier, by Soutman - 0.. 11.. 0
- 51 Nature embellished by the Graces, by Van Dalen, on two plates,  
*fine* - - - - - 2.. 8.. 0
- 52 The upper part of a thefis, representing St. Francis carrying  
three globes; on one of which stands the holy Virgin;  
on the top, to the right, are the four theological Vir-  
tues in a chariot, drawn by lions. On the left, is ano-  
ther chariot, drawn by four eagles, in which are many  
princes of the house of Austria; at the bottom lower  
down, is Philip IV. King of Spain, at the head of a  
company of cordeliers. On the right, is John Scot,  
*aux prises avec le diable, very rare* - - - - - 1.. 16.. 0
- 53 A thefis of philosophy maintained at Douay in 1636, represent-  
ing the dispute between Neptune and Minerva, who  
should give the name to the city of Athens, dedicated to  
*Pope Urban VIII. Pon. Max.* by Pontius. The lower  
part of this thefis is ornamented with small allegorical  
subjects concerning the person and armies of Urban  
VIII. *very rare* - - - - - 0.. 7.. 0

PORTRAITS, &c.

- 54 Two—Philip IV. King of Spain, by Pontius, *very fine* }  
Elizabeth, of Bourbon, wife to Ditto, *ditto* } 0.. 15.. 0
- 55 Isabella, infanta of Spain, in a religious habit, by Pontius, *very*  
*fine* - - - - - 0.. 9.. 0
- 56 Ferdinand Cardinal Infant of Spain, and Governor of the Low  
Countries, by Pontius, *fine* - - - - - 0.. 7.. 0
- 57 Carolus de Longueval, by Vorsterman, *fine and rare* - - - - - 0.. 5.. 0
- 58 Count D'Olivarez, by Pontius, *fine*, but with the beard length-  
ened - - - - - 1.. 1.. 0

70 9 0



7th Day,  
LOT

RUBENS'S WORKS.

- 6..5..0 59 Six—The large landscapes, by Bolswert, *very fine*  
4..14..6 60 One—DITTO, BY DITTO, PROOF, *from a most CAPITAL*  
*picture, now in the possession of Henry Hope, Esq.*  
1..2..0 61 Two—The landscape, with a cart, Vanden Enden  
Four lions, by Bolswert, *fine*

HUNTINGS, LANDSCAPES, &c.

- 4..0..0 62 The lion-hunting, by Bolswert, *very fine and rare*  
4..4..0 63 Four—The lion and tiger-hunting, by Soutman  
The crocodile and the hippopotamus, by Ditto  
The boar-hunting, by Ditto  
The wolf-hunting, by Ditto  
2..2..0 64 The boar-hunt, different from the preceding, on two sheets,  
*fine and rare*  
5..15..6 65 The lion-hunt, by Suyderhoef, *brilliant, and rare. A FINE*  
*IMPRESSION OF THIS SUBJECT IS MORE DIFFICULT*  
*TO OBTAIN THAN ANY OF THE CHACES OF*  
*RUBENS*  
1..0..0 66 Boors quarrelling, by Vorsterman, *very fine*

VANDYCK'S WORKS.

- 1..1..0 67 Two—One, his own portrait, face etched by himself, *very fine*  
Ditto, with that of Rubens, in the same sheet, by Pontius  
1..1..0 68 ONE—MARIA LOUISSA DE TASSIS, by Vermeulen, PROOF  
0..11..0 69 ONE—DITTO, with the letters, *very fine*  
0..9..0 70 TWO—R. P. J. C. DELLA FAILLE, by Lommelin, PROOF, AND  
LETTERS  
1..4..0 71 Two—The Marquis de Mirabelle, by Bloteling, *proof*  
Ditto, by Vorsterman, *proof*  
0..15..0 72 Two—The Abbe Scaglia, *proof*  
Wm Hondius, ditto  
0..18..0 73 Two—Inigo Jones, and Mirevelt, *proofs*  
0..17..0 74 Four—Breughel, Vranx with variations, and Pontius; *etched*  
*by Vandyck*  
1..10..0 75 Four—De Wael, de Vos, Breughel, and Van Noort

37 1/2 9 0







7th Day.

VANDYCK'S WORKS,

L

LOT

76	One—Titian's mistress, <i>very fine</i>	2.. 6.. 0
77	Six—Portraits, Vanden Enden, <i>very fine impressions</i>	1.. 6.. 0
78	Six—Ditto, ditto	1.. 1.. 0
79	Six—Ditto, ditto	1.. 11.. 6
80	Six—Ditto, ditto	1.. 9.. 0
81	Six—Ditto, ditto	1.. 2.. 0
82	Six—Ditto, ditto	1.. 2.. 0
83	Six—Ditto, ditto	1.. 2.. 0
84	Six—Ditto, ditto	1.. 5.. 0
85	Nine—Ditto, ditto	1.. 18.. 0
86	Two—Ditto, Charles I. and his Queen, by de Jode, ditto	2.. 3.. 0
87	One—Albert, Count D'Arenberg, on horseback, by Baillu, <i>very fine</i>	2.. 4.. 0
88	Thomas, Earl of Arundell and his Lady, in one sheet, by Vorsterman, <i>extremely fine</i>	3.. 3.. 0
89	Virgin and child, by Bloteling, <i>proof</i>	1.. 15.. 0
90	Two—Christ bearing the cross, by Galle, <i>very fine</i> The apotheosis of the Virgin, by Vorsterman, ditto	} 0.. 14.. 0
91	Two—St. Augustine in rapture, by De Jode, <i>before the address of</i> <i>Bon Enfant, fine</i> St. Joseph, presbyter, by Pontius	} 0.. 15.. 0
92	The descent of the Holy Ghost, by Van Caukerken, <i>very scarce</i>	1.. 14.. 0
93	The elevation of the cross, first impression, before the alteration of the horse's leg, <i>extra fine</i>	1.. 4.. 0
94	A holy family, by Bolswert, <i>very fine</i>	1.. 11.. 6
95	St. Rosalia, by Pontius, ditto	0.. 9.. 0
96	The crucifixion, by de Baillu, ditto	0.. 10.. 6
97	The crucifixion, by Bolswert, ditto	2.. 2.. 0
98	Christ crucified between two thieves, by Bolswert	2.. 15.. 0
99	THE GREAT CRUCIFIXION, SOLDIER PRESENTING THE SPONGE, BY BOLSWERT, BEFORE THE CROSS STROKES AT THE MAN'S TOE, EXTRA FINE	5.. 5.. 0
100	THE CROWNING WITH THORNS, BY BOLSWERT, MARTIN VANDEN ENDEN, EXC. A MOST FORCIBLE AND BRILLIANT IMPRESSION	12.. 1.. 6

51.. 9.. 0

*L* 7th Day.  
LOT

VANDYCK'S WORKS.

- 1..6..0 101 One—Dead Christ, by Van Caukerken, *scarce*  
3..0..0 102 One—Same subject, by Pontius, *very fine*  
1..0..0 103 One—DITTO, by Bolswert, Martin Vanden Enden, ex.  
1..0..0 104 One—DITTO, by Vorsterman, *very brilliant*  
2..4..0 105 One—Dancing angels, by Bolswert, M. V. Enden, exc. *fine*  
0..16..0 106 One—Holy family, by Clouwet, *fine*  
1..15..0 107 One—DITTO, by Snyers, *aitto*  
1..19..0 108 Two—Holy family, Virgin and child, by Bolswert, *very fine*  
1..0..0 109 CHRIST HEALING THE PARALYTIC, BY DE JODE, A  
PROOF, RARE  
1..0..0 110 Two—Same subject, Virgin and child  
1..5..0 111 Fourteen—Christ and the apostles, by C. V. Caukerken, *scarces*  
*and fine*  
1..9..0 112 SAMSON AND DELILAH, BY SNYERS, PROOF, *rare*  
0..14..0 113 Same subject, with the letters, *fine*  
1..5..0 114 Two—Jupiter and Antiope, by Soutman and Vander Steen,  
proofs, *rare and fine*  
1..2..0 115 A drunken Silenus, by Bolswert, *very fine*  
1..17..0 116 Two—Rinaldo and Armida, by de Jode and Bailu, *very fine*  
0..18..0 117 Six—Infants, &c.

23" 10" 0

END OF THE SEVENTH DAY'S SALE.

10" 6" 6  
26" 14" 0  
32" 5" 6  
10" 7" 0  
37" 9" 0  
51" 9" 0  
23" 10" 0  

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192" 6" 0





# Eighth Day's Sale.

*Wednesday February 18<sup>th</sup> 1801.*

## SCHOOL OF RUBENS.

*S*

LOT

- |    |  |     |        |
|----|--|-----|--------|
| 1  | SIX—Etchings of battles, by T. V. Keffel, after P. Snayers   |     |        |
| 2  | Four—After Schut, by Witdoec, &c.  | 4.. | 11.. 6 |
| 3  | Three—Virgin and child, by Vorsterman, after E. Quillinus, &c.   | 0.. | 10.. 0 |
| 4  | Two—Historical, after Ditto, by Bolswert and Neefs   | 0.. | 7.. 0  |
| 5  | Two—A dead Christ, and the holy family, after Diepenbeke,<br>by Bolswert, and P. de Jode                     | 0.. | 7.. 0  |
| 6  | One—The flight into Egypt, after Ditto, by C. Waumans, <i>fine</i>   | 1.. | 14.. 0 |
| 7  | One—The music-master, after Rombouts, by Bolswert  | 0.. | 15.. 0 |
| 8  | Three—Of saints, after G. Seghers, by Pontius, &c.   | 0.. | 6.. 3  |
| 9  | Two—The holy family, and Peter denying Christ, after Ditto,<br>by P. de Jode, and A. de Paullis, <i>fine</i> | 0.. | 18.. 3 |
| 10 | Two—The death of St. Francis, after Ditto, by Vorsterman<br>and Bolswert                                     | 0.. | 10.. 3 |
| 11 | Two—The binding of Christ, after Ditto, by L. Vorsterman   | 0.. | 4.. 3  |
| 12 | One—St. Cecilia, after Ditto, by N. Lawers, <i>remarkably fine</i>   | 3.. | 3.. 3  |
| 13 | One—Christ and Nicodemus, after Ditto, by P. de Jode, <i>a most<br/>brilliant impression, rare</i>           | 1.. | 17.. 3 |
| 14 | Two—The holy family, and the salutation of the Virgin, after<br>Ditto, by P. Pontius and Bolswert            | 2.. | 14.. 0 |
| 15 | One—The wise-men's offering, after Ditto, by Paul Pontius,<br><i>very fine</i>                               | 1.. | 7.. 0  |

171 3 6



LGT

1. 14. 0 16 One—The smokers, after Ditto, by Bolswert, *remarkably fine and rare*
2. 3. 0 17 One—Peter denying Christ, (the large print) after Ditto, by Bolswert, *uncommonly brilliant, and very rare*
1. 12. 0 18 Fourteen—Of faints, after Ditto, by Bolswert, *very fine, and rare*

## JORDAENS's WORKS.

1. 1. 0 19 One—The owl, by P. de Jode, *fine*
1. 0. 0 20 One—Folly, by A. Voet, *very fine*
1. 7. 0 21 Two—THE SHEPHERD AND SHEPHERDESS, PROOF, AND LETTERS, FINE
0. 7. 0 22 One—The satyr and the traveller, by Vorsterman
0. 6. 0 23 One—THE SAME SUBJECT, BY NEEFS, A PROOF
0. 10. 0 24 One—The same, with the letters
1. 8. 0 25 One—The musical family, by Bolswert, *extremely fine*
2. 19. 0 26 One—TWELFTH NIGHT; OR, "THE KING DRINKS," by P. Pontius, A CURIOUS TOUCHED PROOF, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE
1. 5. 0 27 One—The same, with the letters, *very fine*
1. 0. 0 28 One—Baucis and Philemon, by Lawers, *fine*
2. 2. 0 29 One—Pan piping, by Bolswert, *extremely fine*
1. 11. 6 30 One—The woman milking the goat, by Bolswert, *a brilliant impression*
4. 0. 0 31 One—Mercury and Argus, by B. and S. Bolswert, *extra fine*
2. 10. 0 32 One—A FAUN HOLDING A BASKET OF RAISINS, WITH CERES AND A SATYR, &C. BY BOLSWERT, A BRILLIANT IMPRESSION, EXTREMELY RARE
0. 9. 0 33 One—The nativity, by Marinus, *very fine*
4. 11. 0 34 One—THE ADORATION OF THE SHEPHERDS, A MOST BRILLIANT PROOF, BEFORE ANY LETTERS, VERY RARE
1. 11. 6 35 One—The same, with the letters, *very fine*
1. 18. 3 36 One—Christ before Caiaphas, by Marinus, *before the engraver's name, rare*
2. 0. 0 37 One—Christ before Pilate, by Neefs, *same address, very fine, and rare*







*L*

8th Day.

SCHOOL OF RUBENS.

LOT

- 38 One—THE CRUCIFIXION, BY BOLSWERT, A PROOF, BEFORE ANY LETTERS, AND BEFORE THE PLATE WAS CUT AT THE BOTTOM, EXTREMELY FINE AND RARE ----- 2.. 19.. 0
- 39 One—The same, with the letters, *very fine* ----- 2.. 8.. 0
- 40 One—St. Martin, of Tours, curing the demoniac, by P. de Jode, *a brilliant impression* ----- 2.. 10.. 0
- 41 One—Martyrdom of St. Apollina, by Marinus, *extremely fine* ----- 1.. 19.. 0

SUYDERHOEF—PORTRAITS.

- 42 Two—Anna Maria à Schurman, and Paracelsi, *fine* ----- 0.. 16.. 0
- 43 Two—Wikenburgi, and Joannes Schade, *fine* ----- 0.. 10.. 6
- 44 Two—Joannes Cocceivs, and J. de la Chambre, *fine* ----- 1.. 0.. 0
- 45 Two—Swalmius, and Jacobus Revius, *fine* ----- 0.. 11.. 0
- 46 Two—Conradus Victor Van Aken, and Daniel Heinsius, *fine* ----- 0.. 13.. 0
- 47 Two—Gilles de Garges, and A. Rivetus, *fine* ----- 1.. 14.. 0
- 48 Two—C. Lempereur, and Johannes Koetfius, *ditto* ----- 1.. 10.. 0
- 49 Two—A. Heydanus, and S. Ampzingius, *ditto* ----- 1.. 5.. 0
- 50 Two—F. Plante, and F. Spanhemius, *ditto* ----- 1.. 4.. 0
- 51 Eight—Maria de Medicis, Charles V. Philip IV. &c. *remarkably fine.* ----- 1.. 7.. 0

FANCY SUBJECTS.

- 52 One—A man with a pipe, *scarce* ----- 1.. 13.. 0
- 53 One—The gossips, oval, *fine* ----- 1.. 1.. 0
- 54 One—The toppers, *very fine* ----- 2.. 3.. 0
- 55 Two—One ditto, and companion, *fine* ----- 1.. 11.. 6
- 56 ONE—MEN SMOAKING, &c. *at an ale-house door, A PROOF, uncommonly fine* ----- 3.. 0.. 0
- 57 One—DITTO, with the letters, *very fine* ----- 1.. 10.. 0
- 58 ONE—SNICK AND SNEE, CALLED THE MESS FIGHTERS, A PROOF, WITH THE WHITE SCORE, AND THE TREE IN THE WINDOW LEFT ALSO WHITE BEFORE THE NAME OF C. DE JONGHE, A GREAT RARITY ----- 10.. 10.. 0
- 59 One—The same subject, *fine* ----- 2.. 2.. 0

43 3 0

*S*

8th Day.

SCHOOL OF RUBENS.

LOT

- 2..0..0 60 One--The BALL, *remarkably fine*  
3..5..0 61 One--The back-gammon-players, *very fine*  
4..14..6 62 Two--The fidler, and companion, *extra fine*  
1..14..0 63 One--The smokers, after Brower, *ditto*  
1..15..0 64 ONE--THE BOORS QUARRELLING, after Terburg, PROOF,  
VERY FINE  
1..11..6 65 One--A landscape, with cattle, after Berchem, *ex. fine*  
0..19..0 66 One--The night, after Sandart, *very fine and rare*  
1..4..0 67 One--Of tigers, after P. de Laer, *extra brilliant*  
3..18..0 68 One--THE BURGO-MASTERS, AFTER KEYSER, MOST  
BEAUTIFUL  
9..19..6 69 One--THE TREATY OF MUNSTER, AFTER TERBURG, A  
MOST PERFECT AND UNCOMMON BRILLIANT  
IMPRESSION

VANDEN VELDE, AND COUNT GOUDT.

- 0..14..0 70 Twelve--The months, small, by V. D. Velde  
0..12..0 71 Four--The seasons, by Ditto, *very fine*  
1..1..0 72 Four--The elements, by Ditto, *ditto*  
4..0..0 73--Eight--*The portrait of Laurence Coster, by Ditto, with views of*  
*his house at Haerlem, printing-office, &c. by Ditto, first*  
*impressions, very fine and rare*  
1..5..0 74 Four--The good Samaritan, forcerers, white cow, &c. by  
Ditto, *very scarce, and fine*  
3..0..0 75 Four--Landscapes, dark subjects, by Ditto, *extremely fine*  
5..0..0 76 Four--The history of Tobit, by Ditto, *very brilliant, and rare*  
6..18..0 77 Seven--*The works of Count Goudt, complete, REMARKABLY*  
FINE

CALLOT, AND DELLA BELLA.

- 1..18..0 78 Five--By Callot, *fine and rare*  
2..0..0 79 One--THE TEMPTATION OF ST. ANTHONY, BY DITTO,  
*extra fine*  
3..10..0 80 ONE--THE LARGE FAIR, A BRILLIANT IMPRESSION,  
THE MOST CAPITAL PRINT OF THIS MASTER

50 " 18 " 6





LOT

- 81 One—The Pont Neuf, before the weather-cock, by Ditto, *very fine* ————— 1..0..0  
 82 One—The Stadt-house at Amsterdam, by V. Ult, *rare* ————— 0..18..0

## ITALIAN SCHOOL.

- 83 Seven—The Magdalen, from Titian, &c. ————— 0..12..0  
 84 One—The Virgin and child, after Raphael, by Morghen, PROOF ————— 1..12..0  
 85 One—A holy family, after N. Poussin, by Ditto, PROOF ————— 1..9..0  
 86 One—Companion to ditto, after Ditto, PROOF ————— 3..10..0  
 87 One—Charles V. *fine*; and three, historical ————— 1..4..0  
 88 Four—Historical, after Julio Romano, *very fine* ————— 6..14..0  
 89 Two—Etchings, by Biscaino, *very fine* ————— 1..0..0  
 90 Four—After Coreggio, &c. ————— 1..2..0  
 91 Two—After Ditto; one, a reverse, *curious* ————— 1..11..6  
 92 Two—The continence of Scipio, by de la Haye; and companion to ditto, by Ditto, *very fine* ————— 0..19..0  
 93 Two—The murder of the innocents, by M. Rota; and a naval engagement, 1571, *both curious, and rare* ————— 1..0..0  
 94 Five—Etchings, by A. Carrache, &c. *very fine* ————— 4..0..0  
 95 One—Christ in the garden, after Gentileschi, by Vorsterman, ditto ————— 1..11..6  
 96 One—LOT AND HIS DAUGHTERS, AFTER DITTO, BY DITTO, PROOF, EXTRA RARE ————— 3..3..0  
 97 One—Ditto, with the letters, *rare* ————— 2..3..0  
 98 One—The pilgrims, after M. A. Carravaggio, by Ditto, *fine* ————— 2..12..6  
 99 One—*Notre Dame du Rosaire*, by Ditto, *extra fine* ————— 1..10..0  
 100 One—St. George and the dragon, after Raphael, by Ditto, AS FINE AS POSSIBLE ————— 2..2..0  
 101 One—The entombing of Christ, after Ditto, by Ditto, AS FINE AS POSSIBLE ————— 3..3..0  
 102 One—St. Jerome, after Tintoret, by Ag. Carracci, *very fine* ————— 3..0..0  
 103 One—Eneas carrying his father, by Ditto, ditto ————— 2..10..0



*F*

8th Day.

ITALIAN SCHOOL.

LOT

- 1..10..0 104 One—Sufannah and the Elders, by *Ann. Carracci, ditto*
- 1..11..6 105 One—St. Francis, by *Ag. Carracci, ditto*
- 0..19..0 106 One—St. Francis, by Baroccio, *very fine*
- 0..19..0 107 One—A repose, by Ditto, *ditto*
- 3..10..0 108 Two—The taking down from the cross, and the entombing of Christ, after Ditto, *ditto*
- 0..17..0 109 One—The salutation, by Ditto, *ditto*
- 0..15..0 110 Two—Historical, by Cock, &c.
- 0..19..0 111 One—Adoration of the shepherds, by Bonafoni
- 2..8..0 112 One—Raphael's dream, by Martuanus, EXTRA FINE
- 2..5..0 113 One—The fighting for the standard, after L. da Vinci, by Edelinck, REMARKABLY FINE
- 1..5..0 114 One—The Academy, after B. Bandinelli, by Parmigiano

*16..10..6*

END OF THE EIGHTH DAY'S SALE.

*17..3..6*  
*40..9..0*  
*43..9..6*  
*60..10..6*  
*47..16..6*  
*16..10..6*  


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*225..15..6*







# Ninth Day's Sale.

Thursday 19<sup>th</sup> Feb<sup>ry</sup> 1801.

## ENGLISH SCHOOL.

### VIVARES.

L

LOT

- |   |   |            |
|---|---|------------|
| 1 | ONE—Enchanted Castle, <i>an etching</i>                   | 3.. 3.. 0  |
| 2 | One—DITTO, A BRILLIANT PROOF                              | 3.. 7.. 0  |
| 3 | One—Jupiter and Europa, <i>an etching, rare</i>           | 0.. 13.. 0 |
| 4 | One—A view near Rome, <i>an etching</i>                   | 0.. 10.. 6 |
| 5 | One—Ditto, PROOF, UNFINISHED                              | 1.. 1.. 0  |
| 6 | One—The morning, A PROOF                                  | 0.. 13.. 0 |
| 7 | Two—The morning, and land storm, <i>after Poussin</i>     | 0.. 10.. 6 |
| 8 | Three—A view near Naples, Jonah, and another, <i>fine</i> | 1.. 11.. 6 |

### BROWNE, BYRNE, POUNCY, &c.

- |    |   |            |
|----|---|------------|
| 9  | One—An etching, after Poussin, <i>by Browne</i>                       | 0.. 5.. 0  |
| 10 | One—The watering-place, after Rubens, <i>an etching, by Ditto</i>     | 0.. 18.. 0 |
| 11 | One—Ditto, PROOF, BEFORE ANY LETTERS, <i>by Ditto</i>                 | 4.. 4.. 0  |
| 12 | One—Philip baptizing the eunuch, after Both, AN ETCHING,<br>VERY FINE | 0.. 13.. 0 |
| 13 | One—Ditto, A PROOF, <i>ditto</i>                                      | 3.. 3.. 0  |

20 12 6

- 1..13..0 14 One—St. John preaching, after Sal. Rosa, AN ETCHING, *very fine*
- 4..18..0 15 One—DITTO BRILLIANT, PROOF
- 1..1..0 16 One—The destruction of the floating batteries, after Jefferys, an etching, by Emes
- 1..11..6 17 One—Ditto, a proof
- 1..5..0 18 One—Ditto, ditto
- 1..2..0 19 Two—The judgement of Paris, and a sacrifice, from Wilson; *etchings, by Pouncey, scarce*
- N. B. *The original Pictures are in the Library of Mr. WILLETT, at MERLY,*
- 1..2..0 20 One—The embarkation of St. Ursula after Claude, by Fittler, *a proof*
- 1..2..0 21 One—The water-fall, after Ruyfdael, by S. Smith, *a proof*
- 1..13..0 22 Two—Views in London, after Marlow
- 1..14..0 23 Two—Ditto, after Claude, by Byrne and Peake, PROOFS
- 0..5..0 24 One—The angels appearing to the shepherds, after Stothard, *an etching*
- 3..15..0 25 Four—*The engagements between the Turks and the Russians in the Black-Sea after Paton, by Canot, PROOFS, EXTREMELY FINE*
- 0..17..0 26 Two—Etchings, by Miss Ellis, *fine*
- 0..18..0 27 Two—From Claude, by Major
- 0..10..0 28 Two—Mount-Etna, and Mount-Vesuvius, after Smith, by Byrne, *fine*
- 0..10..0 29 One—An English letter, A PROOF
- 1..0..0 30 Two—Ditto, after Claude, by Muller and Mafon, *fine*
- 0..17..0 31 Two—The guinea-pigs, and dancing-dogs, after Morland, by Gaugain, PROOFS
- 1..6..0 32 Two—The ship-wrecked sailor boy, and the sailor's return, after Bigg, by Gaugain, PROOFS
- 1..11..6 33 Two—Saturday night, and going to church, after Ditto, by Nutter, PROOFS
- 1..3..0 34 One—Going to market, after Ditto, by Burke, A PROOF.

29..14..0





## WOOLLETT'S WORKS.

L

LOT

35	Three—Portrait of Rubens, ETCHING, PROOF, AND LETTERS, EXTRA RARE	6.. 6.. 0
36	Six—Views, by Stow, &c. <i>rare</i>	0.. 16.. 0
37	Six—Ditto, of gardens, <i>fine</i>	1.. 3.. 0
38	Six—Ditto, of the Glaciers, <i>fine</i> ; one a proof	1.. 13.. 0
39	One—A view in Kew-Gardens, an etching	1.. 3.. 0
40	One—Ditto, PROOF	1.. 3.. 0
41	Two—Ditto	1.. 11.. 6
42	One—Meleager and Atalanta, an etching	1.. 10.. 0
43	One—DITTO, PROOF	4.. 0.. 0
44	One—Rural cot, PROOF, <i>very fine</i>	3.. 3.. 0
45	One—Apple-gatherers, an etching	2.. 0.. 0
46	One—Ditto, PROOF	3.. 13.. 6
47	One—The hay-makers, PROOF	1.. 6.. 0
48	One—Deptford-Dock, an etching	1.. 4.. 0
49	Two— Of docks, Deptford and Chatham, <i>fine</i>	1.. 9.. 0
50	One—Ditto, from Carrachi, <i>an etching</i>	1.. 18.. 0
51	One—Ditto, PROOF	8.. 5.. 0
52	One—Apollo and the Muses, A PROOF	3.. 0.. 0
53	Two—The Hermitage at Warkworth and Lanercoft Priory, <i>proofs</i>	4.. 10.. 0
54	One—Dido and Eneas—PROOF	2.. 0.. 0
55	One—View in Wales, <i>scarce</i> , PROOF	4.. 10.. 0
56	One—The Maid of the Mill, PROOF	2.. 12.. 6
57	Two—The Vicar of Wakefield, etchings	1.. 11.. 6
58	Two—DITTO, PROOFS	2.. 18.. 0
59	One—Tobias and the angel, <i>an etching</i>	1.. 0.. 0
60	One— Ditto, PROOF	2.. 0.. 0
61	One—From Cook's Voyage, PROOF	2.. 2.. 0

65.. 8.. 0



*L*

9th Day.

ENGLISH SCHOOL.

LOT

- 2..2..0 62 One—Merry villagers, *an etching*  
2..0..0 63 One—Ditto, PROOF  
3..10..0 64 ONE—DITTO, ON INDIA PAPER, PROOF  
3..0..0 65 Two—Morning and evening, PROOFS  
1..15..0 66 One—A wood scene, from G. Pouffin, *an etching*  
3..13..6 67 One—Ditto, PROOF  
1..5..0 68 One—Ditto, with the letters  
1..4..0 69 One—Boar-hunt, *an etching*  
0..16..0 70 One—Ditto, with the letters  
3..13..6 71 ONE—A SACRIFICE TO APOLLO, AN ETCHING  
3..0..0 72 ONE—DITTO, A PROOF  
2..0..0 73 ONE—PREMIUM LANDSCAPE, AN ETCHING  
9..19..6 74 TWO—DITTO, PROOFS  
4..0..0 75 Two—Ditto, with the letters  
1..16..0 76 ONE—JACOB AND LABAN, AN ETCHING  
4..0..0 77 ONE—DITTO, PROOF  
4..10..0 78 ONE—SOLITUDE, *etching*  
8..8..0 79 TWO—SOLITUDE, AND CICERO, PROOFS  
1..18..0 80 ONE—MACBETH, *etching*  
4..0..0 81 ONE—DITTO, PROOF  
6..16..6 82 ONE—PHAETON, PROOF  
1..15..0 83 ONE—Celadon and Amelia, *etching*  
1..17..0 84 ONE—Ditto, *unfinished, proof*  
1..19..0 85 ONE—Ditto, more finished  
4..8..0 86 ONE—Ditto, BEAUTIFUL PROOF  
1..17..0 87 ONE—Ceyx and Alcyone, *etching*  
1..6..0 88 ONE—Ditto, *unfinished, proof*  
1..12..0 89 ONE—Ditto, *ditto*  
5..15..6 90 ONE—Ditto, FINISHED, PROOF  
8..8..0 91 ONE—Niobe, ETCHING, VERY RARE  
4..10..0 92 DITTO, with the letters, *very fine*  
1..1..0 93 ONE—DIANA AND HER NYMPHS, ETCHING  
4..14..6 94 ONE—DITTO, PROOF, BEFORE THE ARMS

174..11..0







9th Day.  
LOT

ENGLISH SCHOOL.

*L*

95 ONE—DIANA AND HER NYMPHS, WITH THE ARMS	2..3..0
96 ONE—THE ROMAN EDIFICES IN RUINS, AN ETCHING	3..8..0
97 ONE—DITTO, PROOF	5..15..6
98 ONE—THE FISHERY, <i>an etching</i>	4..4..0
99 ONE—DITTO, PROOF, WITH THE WATER PRINTED IN BLUE INK, EXTREMELY RARE	9..9..0
100 FOUR—THE SHOOTINGS, ETCHINGS	4..9..0
101 FOUR—DITTO, PROOFS, BEAUTIFUL AND UNIFORM IN COLOUR	15..15..0
102 ONE—THE SPANISH POINTER, <i>an etching</i>	1..11..6
103 ONE—DITTO, BRILLIANT, PROOF	4..14..6
104 TWO—JOCUND PEASANTS, ETCHINGS	3..3..0
105 TWO—DITTO, MOST BRILLIANT PROOFS, RARELY TO BE MET WITH, AND UNIFORM IN COLOUR	15..15..0
106 ONE—THE DEATH OF GENERAL WOLFE, A PERFECT ETCHING, EXTRA RARE	6..10..0
107 ONE—DITTO, A BRILLIANT PROOF. THIS IS THE IDENTICAL IMPRESSION WHICH MR. WOOLLETT RESERVED TO RETOUCH THE PLATE FROM	23..12..6
108 ONE—DITTO, A MOST BEAUTIFUL IMPRESSION, WITH MR. WEST'S NAME, AS HISTORICAL PAINTER TO HIS MAJESTY, INSERTED WITH A PEN	11..0..6
109 ONE—PENN'S TREATY, A MOST BEAUTIFUL ETCHING, VERY RARE	9..9..0
110 ONE—DITTO, A BRILLIANT PROOF	5..10..0
111 ONE—DITTO, WITH THE LETTERS, REMARKABLY FINE	2..15..0
112 TWO—THE BATTLES OF LA HOGUE AND THE BOYNE, ETCHINGS EXTRA RARE	4..10..0
113 TWO—DITTO, PROOFS, VERY FINE	11..0..6
114 TWO—DITTO, WITH THE LETTERS, FIRST IMPRESSIONS, BEFORE THE ALTERATION IN THE DEDICATION	3..5..6

K

157..3..0

*26*

9th Day.

ENGLISH SCHOOL.

LOT

*3.3.0*

115 Two—OLIVER CROMWELL DISSOLVING THE PARLIAMENT, AND CHARLES II. LANDING AT DOVER, ETCHINGS, EXTRA RARE

*5.10.0*

116 Two—DITTO, PROOFS, VERY FINE

*4.14.6*

117 Two—DITTO, WITH THE LETTERS, VERY FINE.

*13.7.6*

END OF THE NINTH DAY'S SALE.

*The Sale was again interrupted, and did not recommence till the 23<sup>rd</sup> Feb<sup>y</sup>. 1801.*

<i>20.42.6</i>
<i>29.11.0</i>
<i>65.0.0</i>
<i>114.11.0</i>
<i>95.3.0</i>
<i>13.7.6</i>
<hr/>
<i>300.16.0</i>

<i>231.6.0</i>	<i>6<sup>th</sup> Day</i>
<i>192.8.0</i>	<i>7<sup>th</sup> Day</i>
<i>225.15.6</i>	<i>8<sup>th</sup> Day</i>
<i>300.16.0</i>	<i>9<sup>th</sup> Day</i>
<hr/>	
<i>950.3.6</i>	





# Tenth Day's Sale.

*Monday 23<sup>rd</sup> February 1801.*

## ENGLISH SCHOOL.

### MEZZOTINTO.

LOT			
1	TWO—Achilles, after Rembrandt, by Haid, <i>proof</i> —————	}	0.. 5.. 0
	James the First's family, by Tassaert, <i>ditto</i> —————		
2	One—Garrick in the Farmer's Return, after Zoffany, by Haid, PROOF —————		0.. 5.. 0
3	One—Robinson, Archbishop of Armagh, from Sir J. Reynolds, by Smith, <i>proof</i> —————		1.. 2.. 0
4	One—The spaniel, after Barre'tt, by Watson, <i>proof</i> —————		0.. 5.. 0
5	One—The stable, after Morland, by Ward, <i>proof</i> —————		0.. 18.. 0
6	One—The village ale-house, after Ditto, by Ditto, <i>proof, be- fore any letters</i> —————		0.. 10.. 6
7	Two—Jacob before Joseph, and companion, after Bol, by Ward, <i>proofs</i> —————		0.. 10.. 6
8	Two—Ditto, from A. Kauffman, by Burke, <i>proofs, fine</i> —————		0.. 7.. 0
9	Two—Ditto, from Ditto, by Lawrie and Dickenson, <i>fine</i> —————		0.. 16.. 0
10	Two—Telemachus and Aglia, by Burke, <i>proofs</i> —————		0.. 18.. 0
11	One—The Royal Family, after Stothard, by Murphy, <i>proof</i> —————		0.. 8.. 0
12	One—A lion, by Daniel, <i>proof</i> —————		0.. 6.. 0
13	Two—The death of Rizzio, and companion, <i>proofs</i> —————		0.. 9.. 0

*51010*

Se

10th Day.

ENGLISH SCHOOL.

LOT

- 0..6..0 14 One—Foote and Weston, proof
- 1..11..6 15 One—Garrick between Tragedy and Comedy, after Sir Joshua Reynolds, (first plate) proof
- 0..16..0 16 One—GARRICK AFTER DANCE, BY DIXON, PROOF, REMARKABLY FINE
- 0..10..6 17 One—Sir John Fielding, after Peters, by Dickinson, beautiful, proof, rare
- 1..3..0 18 One—From Gulliver's Travels, after Gilpin, by Green, proof, rare
- 0..6..0 19 Two—From Sir Joshua Reynolds, by Dickinson, very fine
- 0..13..0 20 Two—The Duke and Duchefs of York, after Hopner, by Ditto, PROOFS, VERY FINE
- 0..6..0 21 Two—From Correggio and Vander Werf, very fine; one a proof
- 1..6..0 22 ONE—THE JEW RABBI, AFTER REMERANDT, BY PETHER, A PROOF, FIRST PLATE, MOST UNCOMMONLY RARE
- 1..1..0 23 ONE—SAMUEL AND ELI, AFTER COPLEY, BY GREEN, A PROOF, VERY FINE. EXTRA RARE
- 2..0..0 24 ONE—THE SHARK, AFTER DITTO, BY DITTO, FIRST PLATE, PROOF, EXTRA RARE
- 1..10..0 25 TWO—THE DEATH OF SIR P. SIDNEY, AND EPAMINONDAS AFTER WEST, BY GREEN, PROOFS, VERY FINE AND RARE
- 0..5..0 26 One—The brewer's-yard, after Garrard, by Ward, very fine
- 3..16..0 27 One—COUNT UGOLINO, after Sir Josh. Reynolds, by Dixon, PROOF, VERY FINE
- 0..5..0 28 Two—The hop-pickers and the gleaners, after Westall, proofs, very fine
- 0..13..0 29 One—A drunken Silenus after Rubens, by Hodges, proof, very fine
- 2..4..0 30 One—The infant Hercules, after Sir Josh Reynolds, by Hodges, MOST BRILLIANT, PROOF, from a capital picture painted for the Empress of Russia
- 18.12.0









10th Day.  
LOT

ENGLISH SCHOOL.

*L*

- 31 One—Sir John Leicester, after Sir Josh Reynolds, by Reynolds,  
*proof* ————— 0..7..0
- 32 One—Lord Grenville, after Hopner, *proof* ————— 0..6..0
- 33 One—The porcupine and dogs, after Snyders, by Murphy, a  
*brilliant proof* ————— 0..7..0
- 34 One—The tiger, after Stubbs, by Murphy, A MOST BEAUTI-  
FUL PROOF ————— 1..1..0
- 35 ONE—THE PORTRAIT OF HIS MAJESTY, AFTER SIR  
JOSH. REYNOLDS, BY DICKINSON, PROOF, VERY  
FINE ————— 1..6..0
- 36 One — HIS MAJESTY REVIEWING THE PRINCE OF  
WALES'S REGIMENT OF DRAGOON GUARDS, AFTER  
SIR WM. BEACHY, BY WARD FIRST PLATE, A  
MOST BEAUTIFUL PROOF ————— 3..13..6
- 37 Two—Of birds, after Northcote, by Reynolds, *fine, proofs* — 0..16..0
- 38 Two—Samma weeping over the ashes of his only son, and com-  
panion, after A. Kauffman, by Burke; one a proof,  
*fine* ————— 0..8..0
- 39 Two—Mrs. Fordyce, and Lord Sheffield, after Ditto, *proofs* — 0..7..0
- 40 One—Penelope awakened, after Ditto, by Burke, a brilliant  
proof ————— 1..1..0

EARLOM's WORKS.

[Most of the following specimens of this celebrated Artist were collected  
by himself for a dear and near relative, after whose decease they were  
sold to the present Proprietor.]

- 41 Three—Jesus and John, from Guido, ditto, from Carlo Dolci  
and Virgin and child, from S. Ferrata, PROOFS, VERY  
RARE ————— 0..19..6
- 42 Three—One Dominichino, and two others, proofs, *rare* — 1..8..0
- 43 Four—Guercino, Coreggio, Madam Barry, and the fingers,  
from Hemskirke, proofs, CURIOUS ————— 0..10..6
- 44 Two --The Rev. Wm Hanbury, and one more, proofs, — 0..11..0

32/13/6

*L*

10th Day.  
LOT

ENGLISH SCHOOL.

- 0..6..0 45 Two—The portraits of M<sup>r</sup> Ardell and Mrs. Gulston, proofs,  
*rare*
- 0..17..0 46 Two—The Exhibition, and the Pantheon; in which are introduced the portraits of Richard Wilson, John Wilkes, Sam. Foote, Dr. Bragge, and Donellan, PROOFS, VERY UNCOMMON
- 0..8..0 47 One—Theatrical—Mr. King and Mrs. Barry in the Clandesline Marriage, after Zoffany, proof, *fine*
- 0..19..0 48 One—Lord Heathfield, *a proof*
- 0..11..0 49 One—Ditto, *an etching*
- 0..18..0 50 Two—Sensibility, and Alope, after Romney, most beautiful proofs
- 0..16..0 51 Two—Earl Waldegrave, (private plate) and Newton, Bishop of Bristol, *proofs*
- 0..12..0 52 One—Sir Edward Atley, after West, (*private plate*) *rare*
- 0..10..0 53 Two—The Duke of Gloucester, and Admiral Kempenfeldt, *proofs, very fine*
- 0..17..0 54 One—James Stewart, Duke of Richmond, after Vandyck, MOST BEAUTIFUL PROOF
- 0..14..0 55 One—THE ROYAL FAMILY, AFTER ZOFFANY, A PROOF, EXTREMELY RARE
- 1..1..0 56 One—Rembrandt's portrait, PROOF, FINE
- 0..18..0 57 Two—Rembrandt's wife, after Ditto; and a lady reading, after Boll, *very fine*
- 0..19..0 58 One—D. B. Carlos, after Velasquez, proof, *very fine*
- 4..5..0 59 One—RUBENS'S WIFE AND PAGE, AFTER RUBENS, A MOST EXTRAORDINARY FINE PROOF
- 1..0..0 60 ONE—THE DUC D'AREMBERG ON HORSEBACK, FROM A MOST CAPITAL PICTURE, BY VANDYCK, IN THE COLLECTION OF J. W. COKE, ESQ. OF HOLKAM, A MOST BEAUTIFUL PROOF
- 2..12..6 61 One—Landscape, from Hobbima, PROOF
- 1..15..0 62 Two—The fighting-dogs and companion, PROOFS, BEFORE THE LETTEFS EXTRA FINE

1947 '6





*2*

- 63 One—The shepherd's boy, *proof, fine* ————— 2..6..0
- 64 One—The girl and pigs, *proof, fine* ————— 1..14..0
- 65 Two—The game-keeper, and wood-cart, *first proofs, before the alterations, extremely rare* ————— 1..6..0
- 66 One—The fingers, after Schalken, *proof* ————— 0..9..0
- 67 One—The mountebank, after Ostade, *PROOF* ————— 1..2..0
- 68 One—The misers, after *Quintin Matris*, from a well-known picture in his Majesty's collection at Windsor ————— 2..2..0
- 69 Three—The exposition of Cyrus, after Castiglione; and dogs, after Wootton, *PROOFS, AND ETCHING* ————— 2..0..0
- 70 Two—A young Bacchus sleeping, and companion, from L. Giordano, *MOST BRILLIANT PROOFS* ————— 2..17..6
- 71 Two—Una, after West, and Angelica and Medoro, *proofs* ————— 0..8..0
- 72 Two—Galatea, after L. Giordano, and Calisto in her retirement, after Vandyck, *proofs, fine* ————— 1..13..0
- 73 One—Meleager and Atalanta, from Wilson, *proof* ————— 0..16..0
- 74 One—Apollo and the hours, Ditto, ditto ————— 0..10..0
- 75 One—The Salvator Mundi, after Carlo Dolci, *proof, very fine* — 1..19..0
- 76 One—Our Saviour healing the blind, after A. Carrachi, *PROOF* — 1..2..0
- 77 One—The presentation in the temple, after Rembrandt, from the original picture at Strawberry-hill, *proof, fine* ————— 0..18..0
- 78 Two—Simeon and the child, *a most beautiful impression* ————— 1..10..0
- 79 One—A repose, after Correggio, *PROOF, VERY RARE* ————— 1..7..0
- 80 ONE—A BREWER'S-YARD, AFTER GARRARD, A MOST BEAUTIFUL PROOF, BEFORE THE LETTERS, EXTREMELY RARE ————— 1..0..0
- 81 One—The lion and boar, after Snyders, *brilliant, proof* ————— 1..16..0
- 82 One—Lions and whelps, *proof* ————— 0..15..0
- 83 One—DITTO, ETCHING, EXTRA RARE ————— 0..12..0
- 84 One—The smugglers, after Sir F. Bourgeois, *PROOF, VERY FINE* ————— 1..10..0
- 85 ONE — THE BLACKSMITH'S -SHOP, FROM WRIGHT OF DERBY, VERY RARE ————— 3..18..0
86. ONE—THE FORGE, FROM DITTO, PROOF, VERY RARE.—  
*The two preceding lots are most uncommonly beautiful, and brilliant* ————— 4..0..0

*35 70 6*



- 0..10..0 87 One—Sufannah and the Elders, after Rembrandt, *proof*  
 0..10..0 88 One—Mordecai, after Eckout, *proof*  
 1..0..0 89 ONE—DITTO, AN ETCHING, EXTRA RARE  
 3..5..0 90 One—Washing our Saviour's feet, *proof*, EXTREMELY FINE  
 4..18..0 91 One—The holy family with St. John  
 6..6..0 92 One—Bathsheba presenting Abishag to David, after VanderWerf,  
*a brilliant proof*  
 2..9..0 93 One—Augustus and Cleopatra, after R. Mengs, *proof*  
 3..0..0 94 One—NYMPHS SLEEPING, AND SATYRS WITH DEAD  
 GAME, PROOF, BEFORE THE LETTERS, VERY FINE  
 2..4..0 95 One—Bacchanalians, after Rubens, *a fine proof*  
 1..0..0 96 One—ETCHING OF DITTO, EXTRA RARE  
 2..0..0 97 One—The fig, after Rubens, *a most beautiful proof*  
 4..0..0 98 One—DITTO, WITH A CURIOUS VARIATION, MOST UN-  
 COMMONLY RARE  
 2..0..0 99 One—DITTO, AN ETCHING, VERY RARE  
 2..4..0 100 One—THE PORTER AND HARE, AFTER ZOFFANY, A  
 MOST BRILLIANT PROOF, EXTRA SCARCE  
 4..4..0 101 One—RUBENS'S SON AND NURSE, A MOST EXTRAORDI-  
 NARY BEAUTIFUL PROOF  
 1..7..0 102 One—The larder, after de Vos, *very fine*  
 4..2..0 103 One—The concert of birds, *proof*  
 3..3..0 104 One—DITTO, AN ETCHING, *extra rare*  
 3..15..0 105 One—The game market, *proof*  
 1..2..0 106 One—Ditto, *etching, extra rare*  
 4..0..0 107 One—The green market, *very fine*  
 1..7..0 108 One—Ditto, *etching, extra rare*  
 3..19..0 109 One—The fish-market  
 2..5..0 110 One—Ditto, *etching, extra rare*  
 3..3..0 111 One—The fruit market  
 4..0..0 112 One—Ditto, *etching*  
 13..13..0 113 Two—THE FRUIT AND FLOWER PIECES, AFTER VAN  
 HUYSUM, BEAUTIFUL PROOFS, AND THE RAREST  
 OF THE WORKS OF THIS INIMITABLE ARTIST







26

10th Day. ENGLISH SCHOOL.

LOT

- 114 Two—THE FRUIT AND FLOWER PIECES, *etchings, very curious, and extremely rare* ----- 7..7..0
- 115 One—AGRIPPINA, A MOST EXTRAORDINARY PROOF, BEFORE THE WORDS "HISTORICAL ENGRAVER," &c. WERE INSERTED ----- 4..4..0
- 116 One—THE WITCH, AFTER TENIERS, A BRILLIANT PROOF ----- 3..3..0
- 117 One—*Ditto, an etching, extra rare* ----- 1..10..0
- 118 One—COLONEL MORDAUNT'S COCK-MATCH AT LUCKNOW, A VERY BRILLIANT PROOF, EXTRA RARE ----- 4..4..0
- 119 One—THE ROYAL ACADEMY, AFTER ZOFFANY, PROOF, EXTRA FINE AND RARE, *the plate being destroyed by fire* ----- 9..19..6
- 120 One—MELEAGER AND ATALANTA, a proof, fine ----- 4..4..0

221 1/2

END OF THE TENTH DAY'S SALE.

5..10..0  
 10..12..0  
 15..17..0  
 20..22..0  
 25..27..0  
 30..32..0  
 35..37..0  
 40..42..0  
 45..47..0  
 50..52..0  
 55..57..0  
 60..62..0  
 65..67..0  
 70..72..0  
 75..77..0  
 80..82..0  
 85..87..0  
 90..92..0  
 95..97..0  
 100..102..0  
 105..107..0  
 110..112..0  
 115..117..0  
 120..122..0  
 125..127..0  
 130..132..0  
 135..137..0  
 140..142..0  
 145..147..0  
 150..152..0  
 155..157..0  
 160..162..0  
 165..167..0  
 170..172..0  
 175..177..0  
 180..182..0  
 185..187..0  
 190..192..0  
 195..197..0  
 200..202..0  
 205..207..0  
 210..212..0  
 215..217..0  
 220..222..0  
 225..227..0  
 230..232..0  
 235..237..0  
 240..242..0  
 245..247..0  
 250..252..0  
 255..257..0  
 260..262..0  
 265..267..0  
 270..272..0  
 275..277..0  
 280..282..0  
 285..287..0  
 290..292..0  
 295..297..0  
 300..302..0  
 305..307..0  
 310..312..0  
 315..317..0  
 320..322..0  
 325..327..0  
 330..332..0  
 335..337..0  
 340..342..0  
 345..347..0  
 350..352..0  
 355..357..0  
 360..362..0  
 365..367..0  
 370..372..0  
 375..377..0  
 380..382..0  
 385..387..0  
 390..392..0  
 395..397..0  
 400..402..0  
 405..407..0  
 410..412..0  
 415..417..0  
 420..422..0  
 425..427..0  
 430..432..0  
 435..437..0  
 440..442..0  
 445..447..0  
 450..452..0  
 455..457..0  
 460..462..0  
 465..467..0  
 470..472..0  
 475..477..0  
 480..482..0  
 485..487..0  
 490..492..0  
 495..497..0  
 500..502..0  
 505..507..0  
 510..512..0  
 515..517..0  
 520..522..0  
 525..527..0  
 530..532..0  
 535..537..0  
 540..542..0  
 545..547..0  
 550..552..0  
 555..557..0  
 560..562..0  
 565..567..0  
 570..572..0  
 575..577..0  
 580..582..0  
 585..587..0  
 590..592..0  
 595..597..0  
 600..602..0  
 605..607..0  
 610..612..0  
 615..617..0  
 620..622..0  
 625..627..0  
 630..632..0  
 635..637..0  
 640..642..0  
 645..647..0  
 650..652..0  
 655..657..0  
 660..662..0  
 665..667..0  
 670..672..0  
 675..677..0  
 680..682..0  
 685..687..0  
 690..692..0  
 695..697..0  
 700..702..0  
 705..707..0  
 710..712..0  
 715..717..0  
 720..722..0  
 725..727..0  
 730..732..0  
 735..737..0  
 740..742..0  
 745..747..0  
 750..752..0  
 755..757..0  
 760..762..0  
 765..767..0  
 770..772..0  
 775..777..0  
 780..782..0  
 785..787..0  
 790..792..0  
 795..797..0  
 800..802..0  
 805..807..0  
 810..812..0  
 815..817..0  
 820..822..0  
 825..827..0  
 830..832..0  
 835..837..0  
 840..842..0  
 845..847..0  
 850..852..0  
 855..857..0  
 860..862..0  
 865..867..0  
 870..872..0  
 875..877..0  
 880..882..0  
 885..887..0  
 890..892..0  
 895..897..0  
 900..902..0  
 905..907..0  
 910..912..0  
 915..917..0  
 920..922..0  
 925..927..0  
 930..932..0  
 935..937..0  
 940..942..0  
 945..947..0  
 950..952..0  
 955..957..0  
 960..962..0  
 965..967..0  
 970..972..0  
 975..977..0  
 980..982..0  
 985..987..0  
 990..992..0  
 995..997..0  
 1000..1002..0

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# Eleventh Day's Sale.

Tuesday 24<sup>th</sup> February 1801.

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## ENGLISH SCHOOL.

L

LOT

- 0..13..0 1 SEVEN—The politician, by Ryder, &c.
- 0..5..0 2 Two—Hawking, and companion, after Wouvermans, by C. Prestel, FINE PROOFS
- 0..5..0 3 Two—After Morland, by Blake, *proofs*
- 0..5..0 4 Two—Flora and Rosina, after Stothard, by Knight
- 0..14..0 5 Two—From English history—Charles I. and Lord Ruffel, after Ditto, by Ditto
- 0..7..0 6 Two—The Vicar receiving his tythes, and companion, after Singleton, by Burke, *proofs*
- 0..6..0 7 Two—Going to market and companion, after Ditto, by Nutter, *proofs*
- 0..13..0 8 Two—The tenant's family, and companion, from Stothard, by Knight, *proofs, in brown*
- 0..8..0 9 Two—Ditto, *in black*
- 0..13..0 10 Two—The angels, after Sir Jos. Reynolds, by Simon, and one after Ditto, by Bauze, *proofs*
- 0..9..0 11 Two—Muscipula, and Robinetta, after Ditto, FINE PROOFS
- 1..4..0 12 Two—Felina, and a girl sleeping, after Ditto, *fine proofs*
- 0..16..0 13 Two—Venus, after Ditto, by Collyer, and the snake in the grass, after Ditto, by J. R. Smith, *proofs, very fine, and rare*
- 6..15..0





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LOT

- 14 Two—Hen and chickens, and companion, after Miller, *proofs*— 1.. 6.. 0
- 15 Two—Of dogs, after Gilpin, *proofs* ————— 0.. 9.. 0
- 16 Two—Morning and evening, after *Rosa d'Tivoli*, by Prestel — 0.. 8.. 0
- 17 Two—The Drowned Boy restored to his parents, and companion,  
after Smirke, *proofs* ————— 1.. 17.. 0
- 18 One—The Woodman after Gainsborough, by Simon, *fine proof*— 1.. 1.. 0
- 19 One—Love, sleeping, after Westall, by Nutter, *proof* ——— 1.. 6.. 0
- 20 Two—The school-mistress, after Wheatley, *proof, und etching* — 0.. 5.. 0
- 21 Two—The three holy children, and the charmers, after Peters,  
*proofs* ————— 0.. 8.. 0
- 22 Nine—The cries of London, after Wheatley, *proofs* ————— 0.. 16.. 0
- 23 Eight—After Howard, by Ryder, Knight, &c. ? }  
Two—After Ostade, by Walker, *proofs* ————— 0.. 6.. 0
- 24 Three—The village lawyer, after Holbein, by Walker, *proof*;  
and two from Amoroso, by Ditto ————— 0.. 13.. 0
- 25 One—The quack doctor, after *G. Dow*, by Hesse, *proof* ————— 0.. 8.. 0
- 26 One—Tobias and the angel, after Rembrandt, *proof* ————— 0.. 5.. 0
- 27 One—Dutch pastime, after Teniers, by Collyer, *a brilliant proof*— 0.. 18.. 0
- 28 Two—Buonaparte, *proof, and etching* ————— 0.. 13.. 0
- 29 One—The separation of Lewis the Sixteenth from his family in  
the Temple, by Schavionetti, *proof* ————— 0.. 6.. 0
- 30 One—The last interview, by Ditto, *PROOF* ————— 0.. 6.. 0
- 31 One—Preparation for execution, *proof* ————— 0.. 8.. 0
- 32 One—The burial of General Fraser, after Graham, by Nutter,  
*proof* ————— 0.. 15.. 0
- 33 One—THE INFANT ACADEMY, after Sir Joshua Reynolds, by  
Hayward, *fine proof* ————— 0.. 13.. 0
- 34 One—MRS. SIDDONS IN THE CHARACTER OF THE TRAGIC  
MUSE, AFTER DITTO, BY DITTO, A BRILLIANT  
PROOF, VERY RARE ————— 1.. 19.. 0
- 35 One—The Prince of Wales, after Ditto, by Ditto, *proof* ——— 0.. 6.. 0
- 36 Three—After Boucher, by Ryland ————— 0.. 10.. 0
- 37 Two—His Majesty, and Earl Bute, after Ramfay, by Ditto, *fine*— 0.. 10.. 0



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11th Day.

ENGLISH SCHOOL.

LOT

- 0..8..0 38 One—Antiochus, from De Cariona, by Ryland, proof  
1..11..6 39 One—Edgar and Elfrida, after A. Kauffman, by Ditto, BEAUTIFUL PROOF  
0..15..0 40 One—Ditto, an etching, *very rare*  
1..15..0 41 One—KING JOHN RATIFYING MAGNA-CHARTA, after Mortimer, by Ditto, PROOF  
2..6..0 42 One—THE BATTLE OF AGINCOURT, after D<sup>o</sup>, by Burke, PROOF  
0..10..0 43 Four—Duchefs of Cumberland, Mrs. Robinson, and two more, by Sherwin  
0..7..6 44 One—John, Earl of Sandwich, after Gainsborough, *proof*  
0..8..0 45 Two—Earl Chatham, and Sir Joshua Reynolds, by Ditto, *proofs*  
0..6..0 46 Two—The Bishop of London, and Dr. Boyce, after Ditto  
3..8..0 47 One—A Holy Family, after Beretoni, by Ditto, A BEAUTIFUL PROOF, RARE  
0..19..0 48 Two—Altar Pieces at All-Souls and Magdalen Colleges, by Ditto, *proofs*  
1..7..0 49 One—The Fortune-Teller, after Sir Joshua Reynolds, by Ditto, A BRILLIANT PROOF  
1..1..0 50 One—The death of Lord Robert Manners, after Stothard, by Ditto, *proof*  
1..11..6 51 One—Ditto, on satin, by Ditto, *curious*  
1..18..0 52 One—The riots, after Wheatley, by Heath, *a proof*  
0..19..0 53 One—The etching of Ditto, *very fine*  
1..6..0 54 One—The dead foldier, after Wright, by Ditto, *a proof*  
0..12..0 55 Two—The Marine Society, and a Frontispiece, from Louthersbourg, by Hall, *fine*  
1..1..0 56 Two—Banditti, gambling, after Mortimer, by Hall, *fine proofs*  
0..6..0 57 Two—Right Hon. Isaac Barré, by Ditto, an etching, *and proof, on India paper, fine*  
0..10..0 58 One—Lord Hawke, after Cotes, by Ditto, *proof, fine*  
0..8..0 59 One—R. B. Sheridan, Esq. after Sir Joshua Reynolds, by Ditto, *proof*  
1..1..0 60 Two—The children in the wood, by Sharp and Byrne, *proof, and etching, BEAUTIFUL*

21 15" 5







th Day.

ENGLISH SCHOOL.

*S.L.*

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- 1 Three—After Guido, Carlo Dolci, and Dominichino, by Sharp, *proofs, fine* ————— 1.. 9.. 0
- 2 One—St. Cecilia, after Dominichino, by Ditto, *brilliant proof*— 1.. 11.. 6
- 3 One—The holy family, after Sir Joshua Reynolds, by Ditto, *proof, before any letters* ————— 0.. 12.. 0
- 4 One—Ditto, by Ditto, *proof* ————— 0.. 7.. 0
- 5 One—Ditto, an etching, *fine* ————— 0.. 7.. 0
- 6 One—The Doctors of the Church, after Guido, by Ditto, *proof, very fine* ————— 1.. 18.. 0
- 7 One—The Witch of Endor, after West, by Ditto, *proof, fine* — 0.. 9.. 0
- 8 Five—The Prince of Wales, Hon. T. Erskine, by Ditto, and three others, *fine* ————— 0.. 18.. 0
- 9 Two—ALFRED DIVIDING HIS LOAF WITH THE PILGRIM, BY DITTO; AND COMPANION, BY MICHEL, PROOFS, VERY FINE. *These Pictures, painted by Mr. West, were presented by Mr. Alderman Boydell to the Stationers-Company* ————— 1.. 17.. 0
- 10 One—JOHN HUNTER, after Sir J. Reynolds. by Ditto, *proof, very fine* ————— 1.. 2.. 0
- 1 One—THE SORTIE FROM THE GARRISON OF GIBRALTAR, AFTER TRUMBULL, BY SHARP, A VERY BRILLIANT PROOF ————— 5.. 5.. 0
- 2 Two — FROM GUIDO AND MURRILLO, BY STRANGE, PROOFS, BEFORE ANY LETTERS, MOST BEAUTIFUL PROOFS ————— 2.. 12.. 6
- 3 One—FORTUNE, AFTER GUIDO, BY DITTO, A PROOF, BEFORE ANY LETTERS, MOST BRILLIANT ————— 3.. 0.. 0
- 4 One—CHARLES I. AFTER VANDYCK, BY DITTO, PROOF, BEFORE THE LETTERS, UNCOMMONLY BRILLIANT, AND VERY RARE ————— 5.. 10.. 0
- 5 One—DITTO, *with the letters, very fine* ————— 1.. 11.. 6
- 6 One—VENUS AND ADONIS, AFTER TITIAN, BY DITTO, PROOF, BEFORE THE LETTERS, REMARKABLY FINE — 3.. 13.. 6
- 77 One—THE APOTHEOSIS, after West, by Ditto, *proof, before the letters, extremely rare, the plate being destroyed* — 2.. 12.. 6

34.. 15.. 6

*L*

11th Day.

ENGLISH SCHOOL.

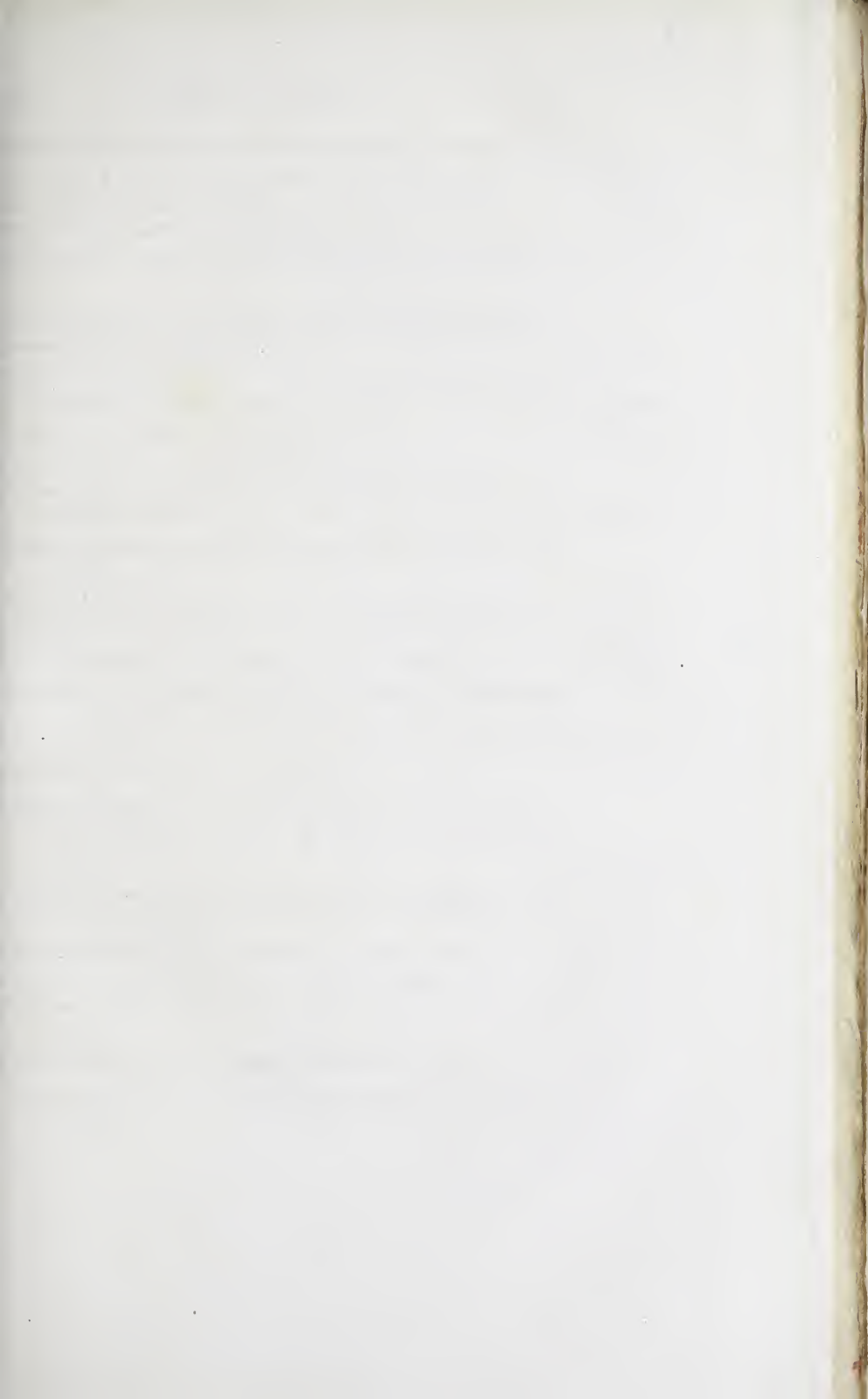
LOT

- 7..17..6 78 ONE—CHARLES I. *with the Horse*, FROM VANDYCK, STRANGE, A MOST BEAUTIFUL ETCHING, AND VERY RARE
- 0..15..0 79 TWO—Lord Mansfield, and Lord Camden, *fine*
- 4..4..0 80 ONE—POPE PIUS THE VITH. AFTER VANDYCK, MORGHEN, A BEAUTIFUL PROOF, RARE
- 3..13..6 81 ONE—LOUIS SEIZE, BY BERWIC, *with the engraver's signature, very fine*
- 7..17..6 } 82 ONE—BUNKER'S-HILL, FROM TRUMBULL, BY MULLEN, A PROOF, VERY FINE
- 7..17..6 } 83 ONE—DEATH OF GENERAL MONTGOMERY, AFTER DITTO, BY CLEMENS, DITTO
- 1..10..0 84 ONE—DITTO, ETCHING, VERY RARE
- 1..9..0 85 ONE—The Beggar's Opera, from Hogarth, by Blake, *proof*
- 3..10..0 86 ONE—The Strollers dressing in a Barn, WITH THE CAP, EXTREMELY FINE
- 4..10..0 87 SIX—The marriage a-la-mode; one A MOST BEAUTIFUL PROOF, VERY RARE
- 3..3..0 88 SIX—The harlot's progress, first impressions, *before the cross, very fine*
- 0..6..6 89 TWO—Herring and Hoadly, *fine old impressions*
- 1..7..0 90 TWENTY-THREE—First plate of the elections, tail-piece to Kirby's Perspective, by Woollett, and swearing the child, & by Hogarth, *old impressions*
- 0..10..0 91 TWO—The good shepherd, after Murrillo, by Major, print and letters
- 0..8..0 92 FOUR—After Teniers, by Ditto, *prints and etchings*
- 0..11..0 93 FOUR—After Ditto, by Ditto, *prints and etchings*
- 0..13..0 94 ELEVEN—After Berghem and Ferg, by Ditto, *prints and etchings*
- 0..9..0 95 THREE—One after Rubens, *print and etching*
- 0..9..0 96 THREE—By Ditto, and one after Wouverman, an etching, by Lawrent, *very fine*
- 1..5..0 97 SIX—After Vandewelde, &c. by Ditto, *prints and etchings*

*The 2  
Were sold  
Together.*

*Not sold  
combining*

43 19 6





25

1 Day.

ENGLISH SCHOOL.

- One—LE MENAGE, AFTER WOUVERMAN, AN ETCHING,  
BY LAWRENT, EXTREMELY FINE AND RARE — 1.. 11.. 6
- One—Ditto, finished by Major, *very fine* — 1.. 3.. 0
- Three—From Bunbury, by Ryder, &c. *proofs* — 0.. 11.. 0
- Three—One La Fleur, in colours, after Romney, &c. *proofs* — 0.. 7.. 0

NG. KAUFFMAN, RYLAND, DELATRE, BURKE, &c.

- Eleven—Etchings, by A. Kauffinan — 0.. 15.. 0
- Eight—Palemon and Lavinia, and companion, and moral Em-  
blems, after Ditto, by Taylor, *proofs* — 0.. 9.. 0
- Twelve—After Ditto, by Marcuard, *proofs* — 0.. 11.. 0
- Four—After Ditto, by Sherwin and Burke, *proofs* — 0.. 13.. 0
- Two—Cupid and Euphrosyne, and companion, after Ditto, by  
Burke, *proofs* — 0.. 18.. 0
- Two—Cupid and Ganymede, and companion, after Ditto, by  
Burke, *proofs* — 0.. 8.. 0
- Two—Orpheus and Euridyce, after Ditto, by Ditto, *proofs* — 0.. 9.. 0
- Four—After Ditto, by Burke, &c. *proofs* — 0.. 11.. 0
- Four—The Virtues, after Ditto, by Scorodoomoff, *fine* — 0.. 7.. 0
- Two—From the History of England—Edward and Eleonora,  
and companion, by Ryland, *proofs*, VERY RARE AND  
FINE — 3.. 3.. 0
- Two—Ditto, by Ditto, FINE PROOFS — 1.. 13.. 0
- Three—Telemachus at the Court of Sparta and his return;  
and Achilles lamenting the loss of his mistress, *fine*  
*proofs* — 0.. 17.. 0
- Two—The Duchefs of Richmond, and a Turkish Lady, by  
Ditto, *proofs*, *fine* — 3.. 6.. 0
- Two—Eloifa, and the Grecian Lady, by Ditto, PROOFS — 0.. 8.. 0
- Two—Maria, and a Lady with an organ, by Ditto, *proofs* — 0.. 6.. 0
- Three—Patience, Perseverance, and one more, by Ditto,  
PROOFS — 0.. 9.. 0
- Three—Faith, Hope, and Charity, by Ditto, PROOFS — 0.. 5.. 0
- Five—Conjugal Peace, Morning Amusement, &c. by Ditto,  
PROOFS — 0.. 14.. 0

16.. 12.. 6



*L*

11th Day.

ENGLISH SCHOOL.

LOT

- 0..8..0 120 Two—The Judgement of Paris, and Juno borrowing Cestus, by Ditto, PROOFS, FINE
- 0..10..0 121 Two—Helen presented to Paris, and companion, by Ditto, PROOFS, FINE
- 0..10..0 122 Two—The triumph of Venus, and Cupid disarmed, by Ditto, PROOFS, FINE
- 0..14..0 123 Three—The Nymphs adorning the bust of Priapus, and companion; and Cymon and Iphigenia, by Ditto, PROOFS, FINE
- 0..9..0 124 Two—The death of Procris, and companion, by Fielding, *proofs*
- 0..6..0 125 Two—A sacrifice to Cupid, and companion, by Scorodoom, PROOFS
- 0..5..0 126 Two—The triumph of Cupid and companion, by Ditto, *proofs*
- 0..8..0 127 Two—Nymphs stealing Cupid's arrows, and companion, Ditto, PROOFS
- 0..9..0 128 Two—Abelard and Eloisa, and companion, by Ditto, PROOFS
- 0..7..0 129 Two—The death of Eloisa, and companion, by Burke, *proofs*
- 0..5..0 130 Two—From Sterne—the snuff box, &c. by Delatre, PROOFS
- 0..9..0 131 Two—Beauty under the protection of Prudence, and companion, by Ditto, PROOFS
- 0..6..0 132 Two—Dido, and Penelope, by Ditto, PROOFS

5040

END OF THE ELEVENTH DAY'S SALE.

The Sale was once more Interrupted, and was not resumed till Tuesday March 10<sup>th</sup> 1801

6.15.0  
 12.12.0  
 27.15.0  
 34.15.6  
 43.19.0  
 54.6.0  


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 123.11.0







# Twelfth Day's Sale.

Tuesday March 10<sup>th</sup> 1801.

## BARTOLOZZI's WORKS.

ALBANO AND ARTAUD.

LOT

- |   |   |            |
|---|---|------------|
| 1 | FOUR—The Elements, after Albano, PROOFS, before the letters very fine                           | 3.. 13.. 6 |
| 2 | One—The Triumph of Mercy, from Collins's Ode, after Artaud, PROOF, before the letters very fine | 6.. 0.. 0  |

### BACON.

- |   |  |            |
|---|--|------------|
| 3 | Two—Mars, PROOF AND ETCHING, engraved for the Philosophical Transactions   | 1.. 13.. 0 |
| 4 | Two—Venus, PROOF AND LETTERS, ditto, both rare   | 1.. 8.. 0  |
| 5 | One—Guy's monument, PROOF, without letters, and before the alteration in the head of the standing, and the drapery of the reclining figure, EXTREMELY RARE | 1.. 10.. 0 |
| 6 | One—Ditto, finished PROOF, very fine   | 0.. 18.. 0 |
| 7 | Two—Earl Chatham's monument in Guildhall, LETTERS AND PROOF, before the plate was reduced very rare  | 1.. 2.. 0  |

M

76 2 8

## BARKER.

LOT

- 1..19..0 8 Two—The Woodman, ETCHING AND PROOF, *without the letters*

## BARRALET.

- 1..8..0 9 Two—the benevolent lady and companion, *figures by Loutberbourg,*  
ETCHINGS
- 1..11..6 10 Two—same subjects, PROOFS, *before the introduction of the corners*
- 1..10..0 11 Two—DITTO, *finished proofs before the letters*
- 1..1..0 12 One—Nymphs bathing, FIGURES BY CIPRIANI, *an etching,*  
*rare*
- 2..12..6 13 Two—nymphs bathing and its companion, the storm, MOST UN-  
COMMONLY BEAUTIFUL PROOFS, VERY RARE, FROM MR.  
WOOLLETT'S COLLECTION

## BARRETT.

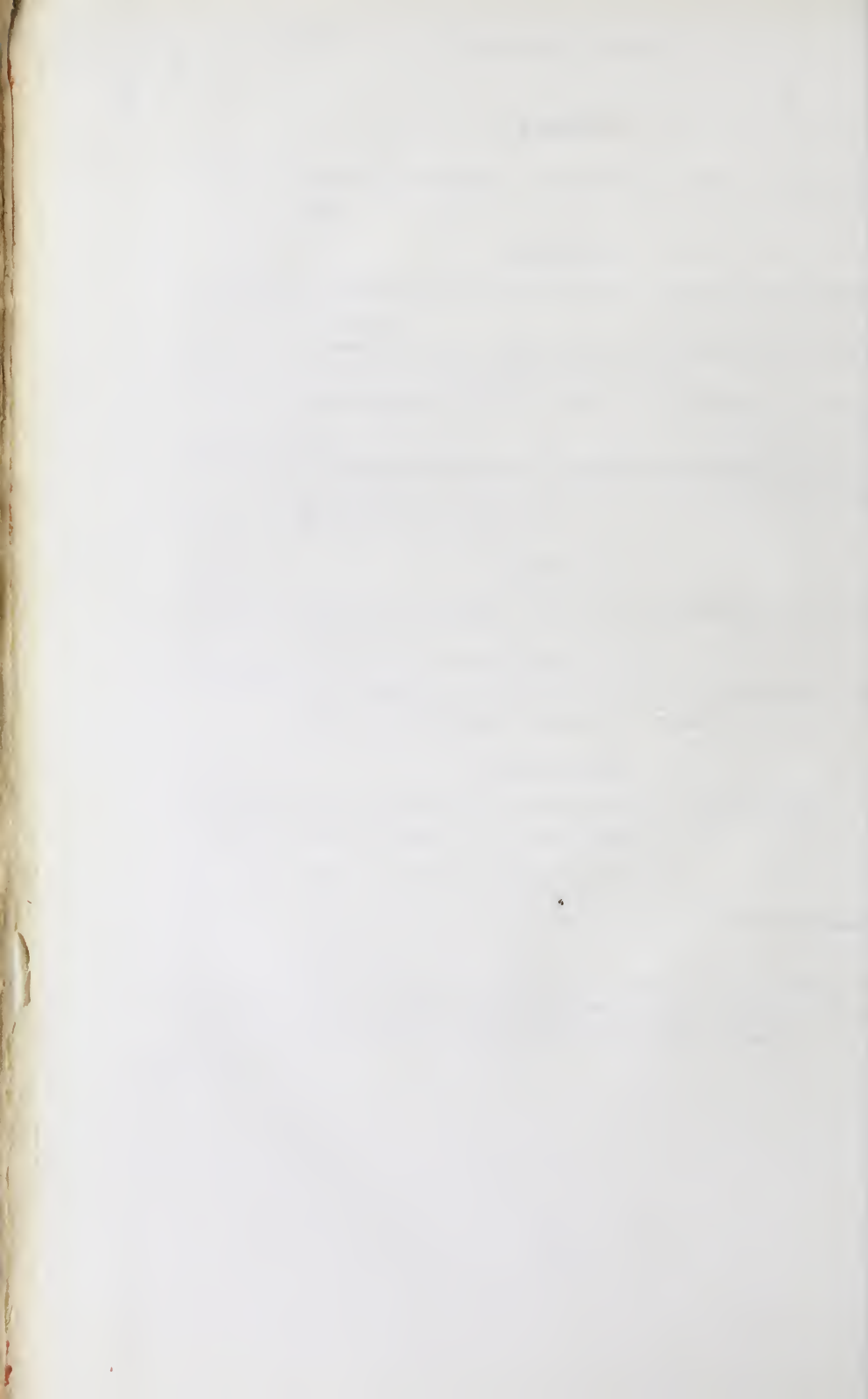
- 1..9..0 14 Two—from Shakespeare. Scenes in As you like it and the Tem-  
pest, FIGURES BY CIPRIANI, *etchings*
- 0..19..0 15 Two—the same subject, finished, PROOFS
- 0..16..0 16 One—hunting, after Barrett and Gilpin; the landscape by  
Morris, and the figures by Bartolozzi, PROOF

## BARTOLOZZI.

- 0..13..0 17 Portrait of Bartolozzi, by Bouillard, after Violet, PROOF
- 0..6..0 18 Three—Pantheon ticket grand masked ball, &c.
- 0..12..0 19 Two—The correspondent, *proof and etching*
- 0..9..0 20 Two—A bacchante, PROOFS, *with variations*
- 0..18..0 21 Two—The Grecian daughter, PROOFS, *one before the back-ground*  
*was filled up, rare*
- 0..9..0 22 Four—Faith, Hope, Prudence, Merit, and Vanity, PROOFS
- 0..16..0 23 Two—Guardian Angel and Silence, PROOFS, *before any letters*
- 0..8..0 24 Two—Children at play, and Cupids at play, PROOFS

17.17.6





12th Day.  
LOT

BARTOLOZZI'S WORKS.

- 25 One—Madona and child, PROOF, rare ————— 0.. 5.. 0
- 26 Two—Cupid on a bette trop cher, from the antique, PROOF ————— 1.. 1.. 0
- 27 Six—Allegorical subjects of commerce, proofs, with very  
curious alterations, and one by Heath, engraved for Mr. Pyke,  
Banker, in Bridgewater, EXTREMELY RARE ————— 3.. 10.. 0
- 28 Seven—The drawing-book, proofs, before the letters, rare ————— 2.. 2.. 0
- 29 Two—Apollo with the lyre, PROOF AND ETCHING, engraved  
for Mr. Fabris ————— 2.. 2.. 0
- 30 Two—St. Cecilia, &c. PROOF AND ETCHING, for Mr. Borgis,  
Ditto ————— 2.. 0.. 0
- 31 Three—The macaroni Orange-girl going to the bagnio, and  
returning from ditto, fine, and rare. ————— 0.. 6.. 0
- 32 Two—An allegorical subject of Commerce, PROOF, engraved for  
Mr. Molteno's card } 0.. 11.. 0  
The infant academy, PROOF; MR. VIOLETT'S Ditto }
- 33 Three—Genius studying Music, PROOF, LETTERS, & ETCHING,  
on a large plate, extremely rare, a Ticket for Hanover-Square  
Concert, 1791 } 3.. 15.. 0
- 34 Seven—Genius holding a glass, proof, and letters, a pit check }  
Apollo crowned with laurel, a ticket for the Pantheon masked ball } 3.. 0.. 0  
An emblematical figure of history, vignette in Sancho's letters }  
Justice and Peace united, Ditto in Mr. Saftre's ————— }  
A study of Ears, and a boy's head, etchings, for Lavater, plates  
designed for Hunter's translation ————— }
- 35 Two—Music surrounded by Cupids, PROOF, engraved for Madame }  
Banti ————— } 1.. 5.. 0  
And love supporting a medallion, proof, before any letters ————— }
- 36 Six—Apollo with a Cupid supporting a lyre }  
Cupid reclining on a medallion, PROOF AND ETCHING ————— } 4.. 12.. 0  
A Young Bacchus on a tun, PROOF AND ETCHING, and ————— }  
Three Cupids with music-books, engraved for Mr. Salpietro ————— }
- 37 One—An allegorical figure of sculpture, Cupid dictating to her,  
engraved for the Portuguese Ambassador's Lady, PROOF, rare — 1.. 6.. 0
- 38 One—Charity, a PROOF, beautiful ————— 0.. 0.. 0



12th Day.

BARTOLOZZI'S WORKS.

LOT

- 5..10..0 39 The Gardens, PROOFS, before any letters, designed by Bartolozzi and Viera, for Mrs. Montithien's poem, very beautiful, and rare
- 2..0..0 40 Four—Etchings, Ditto, curious
- 0..7..0 41 Two—A child sleeping, PROOFS, one before the letters
- 42 Ten—SUBJECTS ORIGINALLY INTENDED FOR FANS, VIZ  
The origin of design—*ipse inv. & delin.*  
The power of love, from the antique, J. B. Cipriani  
The marriage of Cupid and Psyche  
Hope nursing Love,—A. Kauffman  
The fine arts,—Ditto  
St. Cecilia,—B. West  
The family of the Gracchi,—Ditto  
Hope nursing Love,—Sir Joshua Reynolds  
Venus chiding Cupid,—Ditto  
An emblematical figure of victory, by Lady Duncannon  
proofs in black, and presumed to be the finest and most complete set ever offered to the public
- 11..11..0

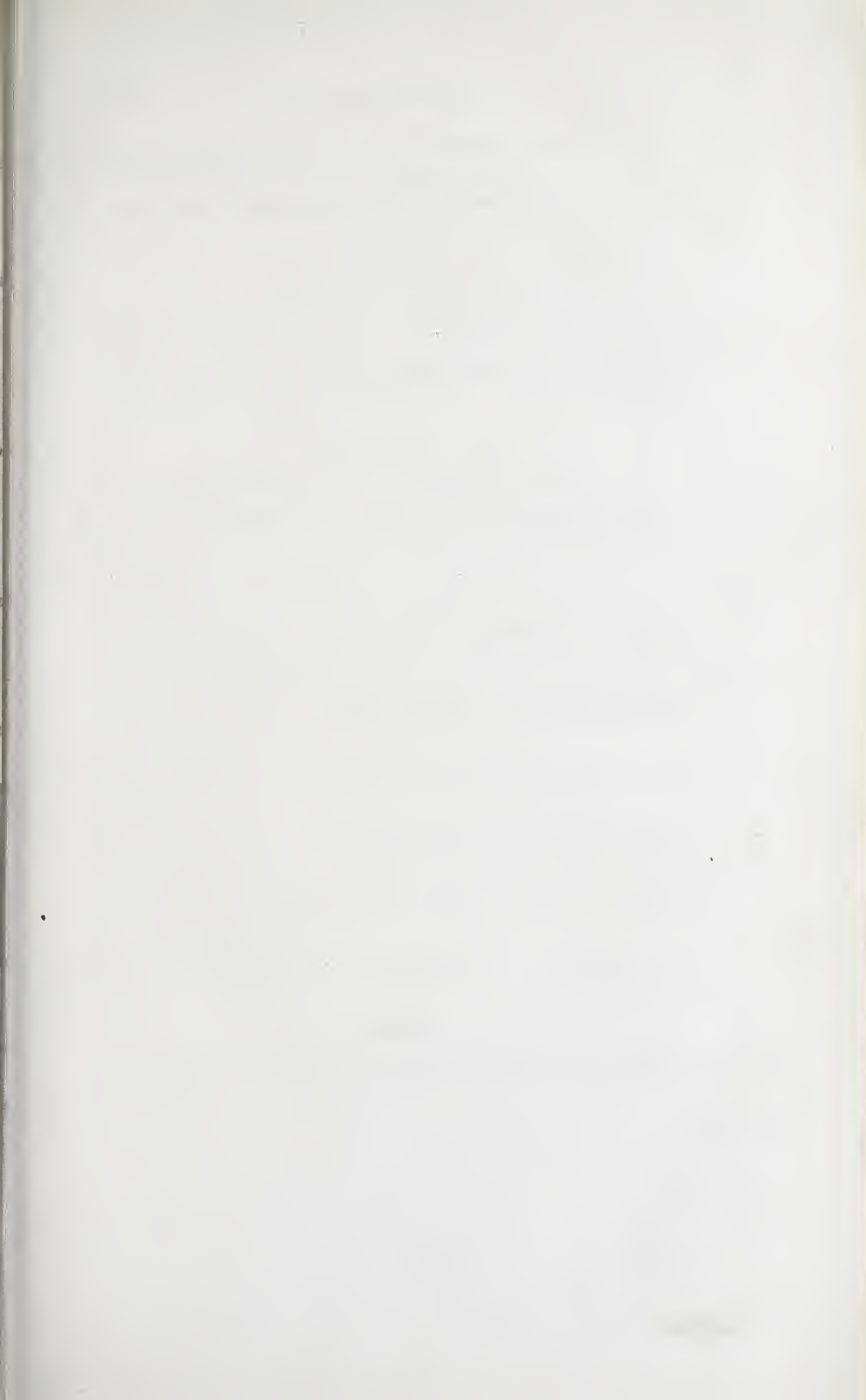
LADY DIANA BEAUCLERC.

- 0..17..0 43 Three—Children at play, and frontispiece to Leonora, a poem etchings, very rare
- 1..11..6 43 Three—Ditto, proofs, before the engraver's name very beautiful
- 4..12..0 44 Fourteen—Dryden's Fables, PROOFS, very fine, the complete set

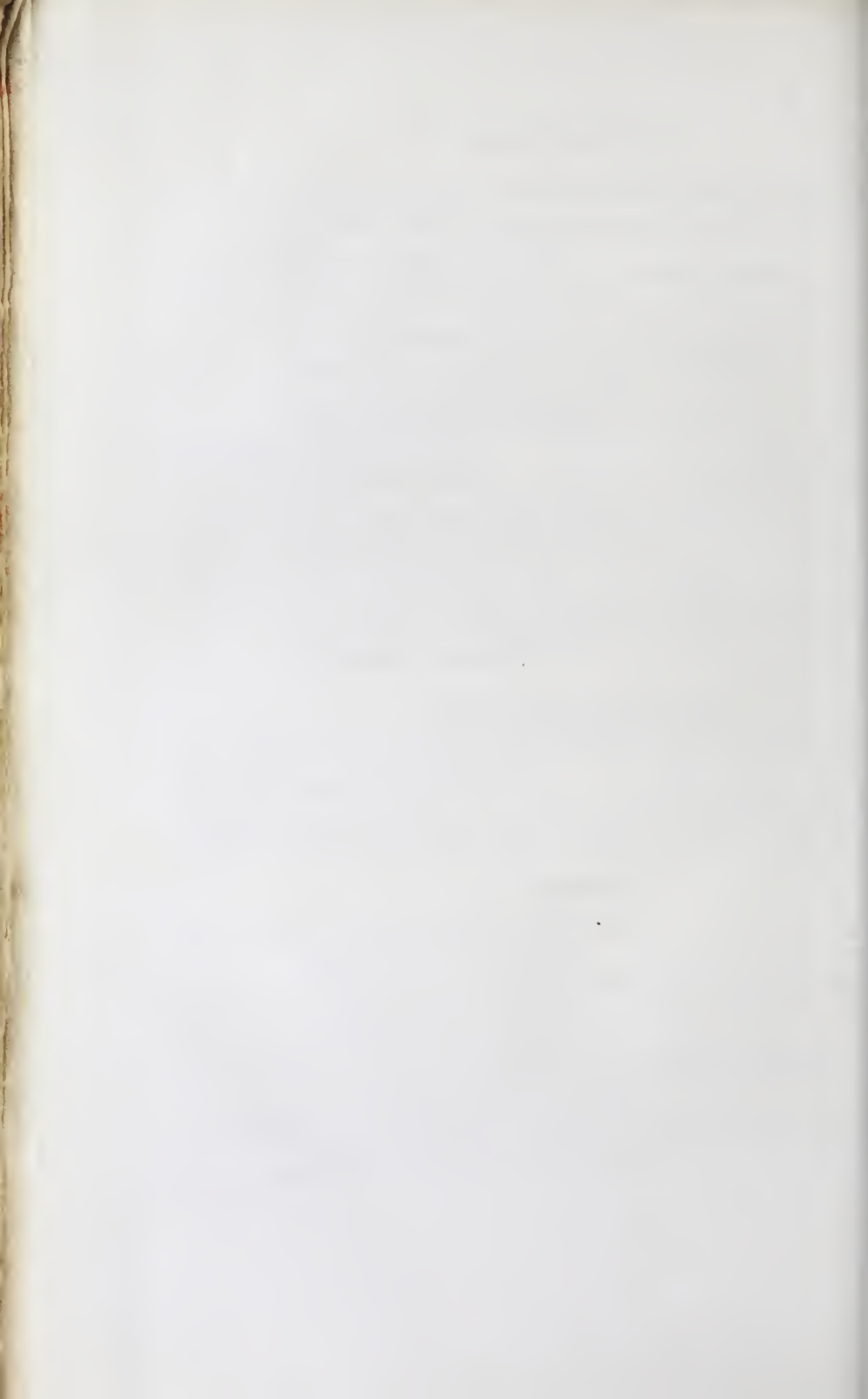
BENWELL.

- 0..12..0 45 Four—Fourose and Adelaide, PROOFS  
And ETCHINGS, rare
- 0..11..0 46 Two—St. James's and St. Giles's beauties, PROOFS, in brown  
very fine, and rare
- 0..11..0 47 Two—DITTO, in red, ditto
- 0..10..0 48 Two—Love, PROOF, before the engraver's name; and Maria, from Sterne, before the plate was reduced
- 0..18..0 49 Two—Jenny, from Auld Robin Gray, PROOFS, with a variation in the tree near the top of the wheel, rare

30 17-6







12th Day.  
LOT

BARTOLOZZI'S WORKS.

- 51 The Orange-girl, PROOF, *before the engraver's name* ----- 0..7..6  
52 Two—The Beggar Girl and Serena, PROOFS ----- 0..8..0  
53 Two—The Sailor's Farewell and Return, PROOFS, *before the publication* ----- 0..5..0

BOTH AND P. BRILL.

- 54 Three—Morning and Evening, after Both, PROOFS, *the landscape by Byrne, the figures by Bartolozzi* \* ----- } 2..2..0  
And Europa, after Brill, *fine landscape by Browne, and figures by Bartolozzi* ----- }

BUNBURY.

- 55 Two—Going to market, and companion, PROOFS ----- 0..10..6  
56 Two—Auld Robin Gray, PROOFS, *before the engraver's name* ----- 0..10..0  
57 Two—Lord Thomas and Fair Annette, and Lady Bothwell's Lament, DITTO, DITTO ----- 0..7..0  
58 Two—Love and Honour, and Adelaide, DITTO, DITTO ----- 0..7..0  
59 Two—Charlotte, and Lady Bothwell's Lament, DITTO, DITTO ----- 0..6..0  
60 Two—The Song and the Dance, DITTO, DITTO ----- 0..7..0  
61 Two—DITTO, *in black*, DITTO, DITTO ----- 0..7..0  
62 Two—The Mouse's Petition, and the companion, Marianne, (by Tomkins) etchings ----- 1..6..0  
63 Two—DITTO, DITTO, *proofs, one without the engraver's name, very fine* ----- 1..4..0  
64 Two—The ticket for Wynstay theatre, *with curious variations in the figure of tragedy, Harlequin's dress, and in the spelling of the word Pantomime*, VERY RARE, PRESQUE UNIQUE ----- 1..14..0  
65 Two—The Breakfast, Carlton Gardens, and Prospero disarming Ferdinand, PROOFS ----- 1..12..0  
66 Two—Lucy of Leinster, and Margaret's Tomb, PROOFS ----- 1..1..0

BURNEY.

- 67 One—Genius supporting a medal, in commemoration of Handel, *rare* ----- 0..8..0

13 12 0

S

12th Day.

BARTOLOZZI'S WORKS.

LOT

- 1..19..0 68 Four—Mercury, Minerva, &c. from the IL MERCURIO ITALICO, PROOFS, with variations
- 2..8..0 69 Three—An allegorical subject, with etching, proof, and letters, engraved for Madame Banti  
Two—A concert of music, engraved for Dr. Burney's History And the Judgement of Paris, proofs, before the letters, for the Il Mercurio Italico
- 1..6..0 70 Three—The genius of Music attended by Mercury, proof, before the plate was cut, and letters, engraved for Mr. Le Texier, and the figure of Music seated near a pedestal, a ticket for the benefit of Mr. Pacchierotti  
One—An allegorical subject of tragedy, three figures, PROOF, engraved for Madame Banti
- 2..3..0 71 Apollo instructing Love, ETCHING, PROOF, AND LETTERS, engraved for Mr. Dragonetti
- 1..3..0 72 Five—Various scenes from Bell's British Theatre, proofs, one before the letters
- 4..4..0 73 Two—A female figure embracing an urn, reclining on a tomb, attended by Genius, PROOFS, one before the letters, engraved for Sir Joshua Reynolds's funeral

CARLINI.

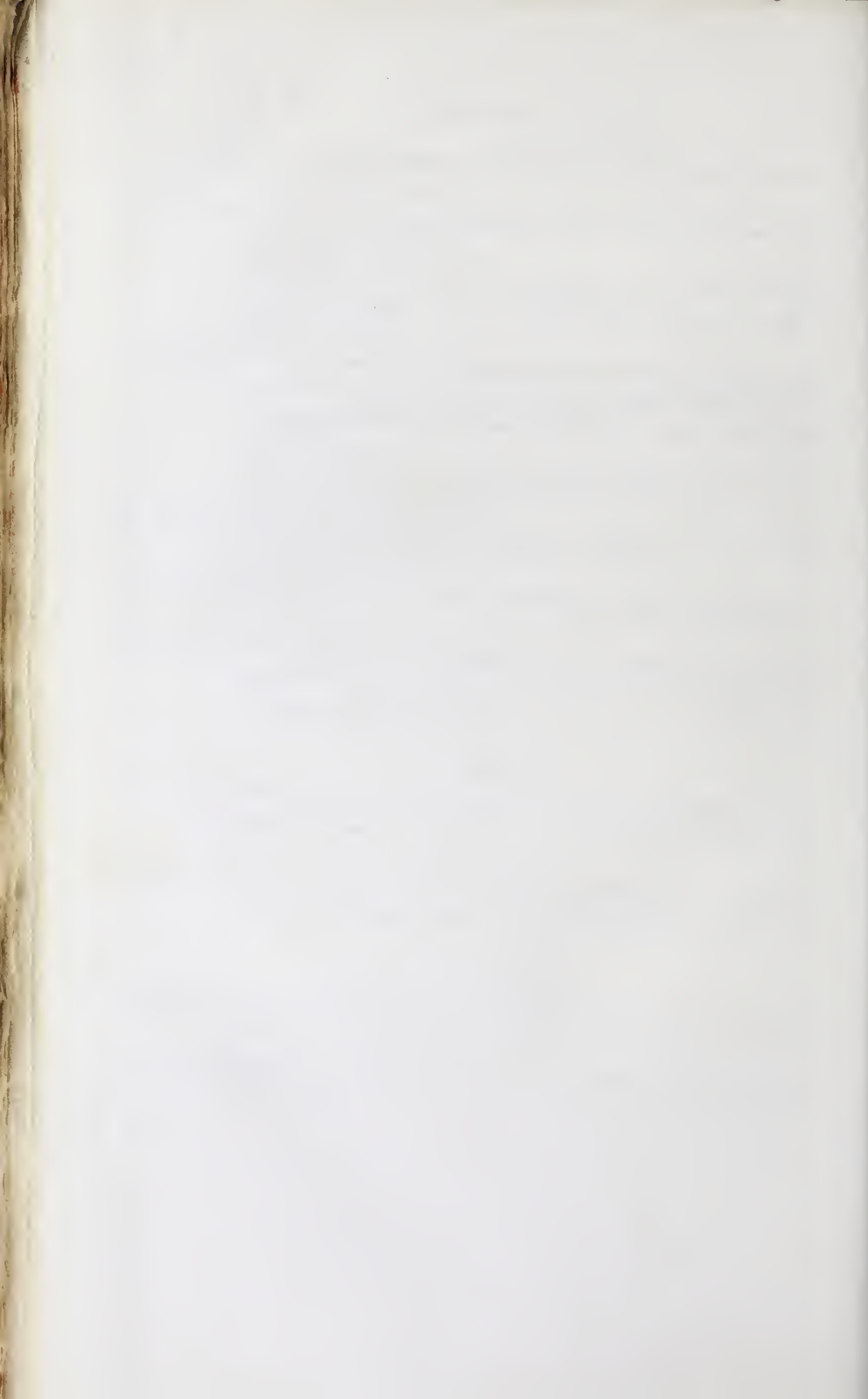
- 1..1..0 74 Three—Immortality trampling upon Envy, supporting a medalion of Mr. Bach; ETCHING, PROOF, AND LETTERS, very fine, engraved as a design for a monument
- 0..16..0 75 One—A design for a monument, to the memory of the late Alderman Beckford, with a curious alteration in the wig, RARE

A. CARRACHI.

- 3..18..0 76 Two—ORLANDO AND OLYMPIA, PROOF, AND LETTERS, EXTREMELY FINE AND RARE
- 4..6..0 77 One—THE WOMAN TAKEN IN ADULTERY, AN ETCHING, VERY RARE

13-200





LOT

78 One—DITTO, PROOF, VERY FINE AND RARE	2..10..0
79 One—Ditto, with letters, VERY FINE	0..18..0
80 One—CLYTIE, AN ETCHING, EXTREMELY RARE	12..12..0
81 One—DITTO, PROOF, VERY BRILLIANT	3..0..0
82 One—THE SILENCE, PROOF, AS FINE AS POSSIBLE	2..12..6
83 One—Venus, Satyr, & Cupid, PROOF, <i>before the arms, very fine</i>	0..16..0
84 One—Ditto, PROOF, <i>with the arms, beautiful</i>	0..14..0
85 One—An allegorical subject of Fortune, <i>rare</i>	0..5..0

## CASTIGLIONE.

86 Eight—Historical, <i>the complete set, PROOFS, extremely fine and rare</i>	2..2..0
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## CIPRIANI.

87 One—The portraits of J. B. Cipriani, F. Bartolozzi, and A. Carlini, after Rigaud, by J. R. Smith, PROOF	0..9..0
88 Six—Heads—Admiration, Liberality, Harmony, Felicity, and Love, PROOFS	1..0..0
89 Six—Ditto, in colours, PROOFS	1..7..0
90 Four—Contemplation and Attention, PROOFS, <i>in black, and in colours</i>	0..18..0
91 Six—Ditto, PROOFS, <i>in brown, red, and in colours</i>	0..18..0
92 Six—Poetry and Music, Tragedy and Comedy, Constancy and Affection, PROOFS	0..13..0
93 Four—The Seasons, PROOF	0..12..0
94 Six—	0..10..0
95 Four—The Angel Gabriel, and Madona, after Husey, with the alteration in the hands, <i>very fine and rare</i>	0..8..0
96 Two—Lais and Lamia, PROOFS, <i>very fine</i>	0..12..0
97 Two—Astronomy, PROOFS, <i>with and without the letters</i>	1..6..0
98 Two—A Bacchante, and Hebe, PROOFS, <i>before the names of the Artists</i>	1..1..0
99 Two—Ditto, PROOFS, in black	1..17..0

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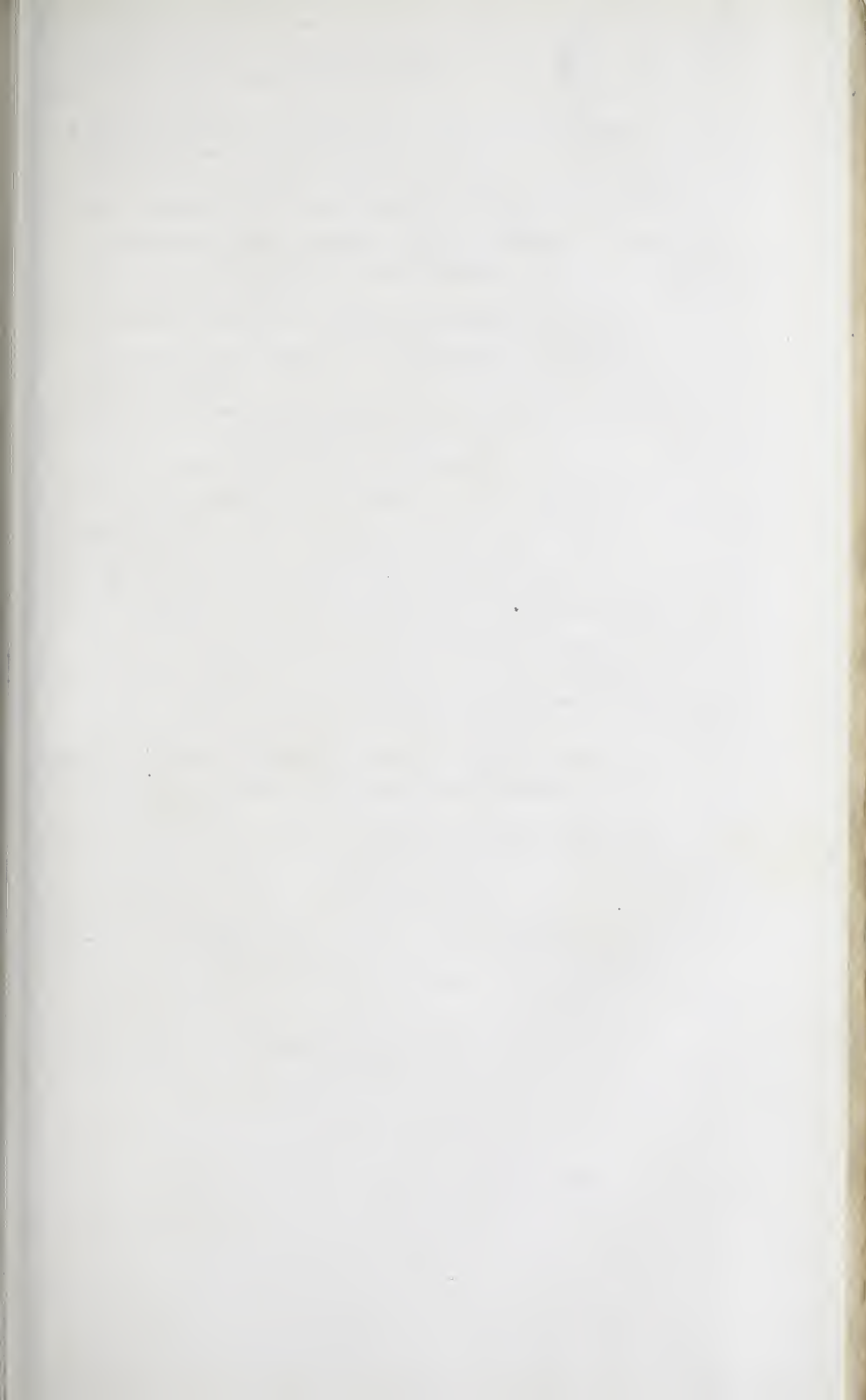
 37 0 6



LOT

1. 4..0 100 One—*A Turkish Lady*, PROOF, *without the letters and arms, extremely rare*
- 0..14..0 101 Two—Ditto, one with the arms and dedication, PROOFS, *very fine*
- 0..10..0 102 Two—*St. Cecilia*, PROOFS, *with and without the letters*
- 1..11..6 103 Two—Ditto, engraved from drawings in the possession of MR. LOCK, PROOFS, *before the publication, extremely rare and beautiful*
- 1..3..0 104 Two—*Angelica and Medora*, PROOFS, *one before the plate was cut, extremely rare.—From a drawing in Mr. Woodhouse's Collection*
- 0..0..0 105 One—*The child and doll*, PROOF, *before the name of Cipriani, very rare*
- 0..10..0 106 Two—Ditto, and companion, PROOFS, *fine*
- 1..2..0 107 Two—*Conjugal Love*, and companion, *etchings, rare*
- 1..2..0 108 Two—DITTO, PROOFS, *before the alteration of the madona's head*
- 0..14..0 109 Two—*Mother and child*, PROOFS, *with and without the letters*
- 0..9..0 110 One—Ditto, PROOF, *ditto, extremely fine*
- 6..12..0 111 Fourteen—*Cipriani's Rudiments of Drawing*, ETCHINGS, AND PROOFS, *BEFORE ANY LETTERS, EXTREMELY BEAUTIFUL AND RARE*
- 2..10..0 112 Five—*The Second Part*, PROOFS
- 0..10..0 113 Five—*Subjects engraved for Bell's Poets*, PROOFS, *one most beautiful, before the letters*
- 2..10..0 114 Five—DITTO, *one very curious*
- 0..11..0 115 Four—Ditto, PROOFS, *with variations, and one with the letters, very fine*
- 1..11..6 116 Four—*The Happy Father, Filial Affection*, and companion, PROOFS, *before the titles*
- 1..2..0 117 Four—Ditto, with the titles, red and brown, *from drawings in Mr. Woodhouse's Collection*
- 0..10..0 118 Four—Ditto, PROOFS, *with variations*

25..8..0







12th Day.

BARTOLOZZI'S WORKS.

LOT

- 118 Four—L'Allegro, and companion, PROOFS, in red and brown, before the letters, very fine and rare ————— 1.. 3.. 0
- 119 Two—Prudence endeavouring to retain Beauty from following the insinuation of Love, and Genius describing Beauty and Cupid dictating to him, PROOFS, before the publication. From Drawings in the Collection of Mr. Woodhouse ————— 0.. 19.. 0
- 120 Two—DITTO, PROOFS ————— 0.. 9.. 0
- 121 Four—The power of Love, and the power of Beauty, PROOFS, in red and brown, very fine. From Drawings in the Collection of Mr. Woodhouse ————— 1.. 0.. 0
- 122 Four—The Graces adorning the bust of Raphael, and companion, (by Tomkins), proofs, and etchings ————— 0.. 10.. 0
- 123 Two—PROOFS, before the letters, very rare ————— 0.. 7.. 0
- 124 Five—Love carested, and companion, PROOFS, red and brown, before the letters, extremely fine ————— 0.. 11.. 0
- 125 Four—Ditto, PROOFS, red and brown, beautiful ————— 1.. 5.. 0
- 126 Two—Alcander and Nerina, PROOFS, red and brown ————— 0.. 8.. 0
- 127 Four—Nymphs bathing, and companion, PROOFS, red and black. From Drawings in the Collection of Mr. Woodhouse ————— 0.. 12.. 0
- 128 Two—The triumph of Beauty and Love, and a sacrifice to Hymen, PROOFS, before the publication, extremely fine. From Drawings in the same Collection ————— 1.. 11.. 6
- 129 Four—DITTO, PROOFS, red and brown, very fine ————— 1.. 6.. 0
- 130 Two—Ditto, PROOFS, before any letters. From Drawings in the same Collection ————— 1.. 0.. 0
- 131 Three—Le Premier Baifir de L'Amour, and Venus surrounded with Cupids, etching, and proofs, very fine ————— 1.. 9.. 0
- 132 One—DITTO, in colours, a most beautiful proof ————— 1.. 4.. 0
- 133 Two—The Shepherdess of the Alps, and a Naiad, fine ————— 0.. 12.. 0
- 134 Five—Mythological Subjects, ETCHINGS, EXTRA RARE. — From Drawings in Mr. Woodhouse's Collection; engraved for the Book of Sketches ————— 1.. 10.. 0
- 135 Five—Ditto, PROOFS, AND ETCHINGS, with variations, extra rare ————— 1.. 6.. 0

1778-6

LOT

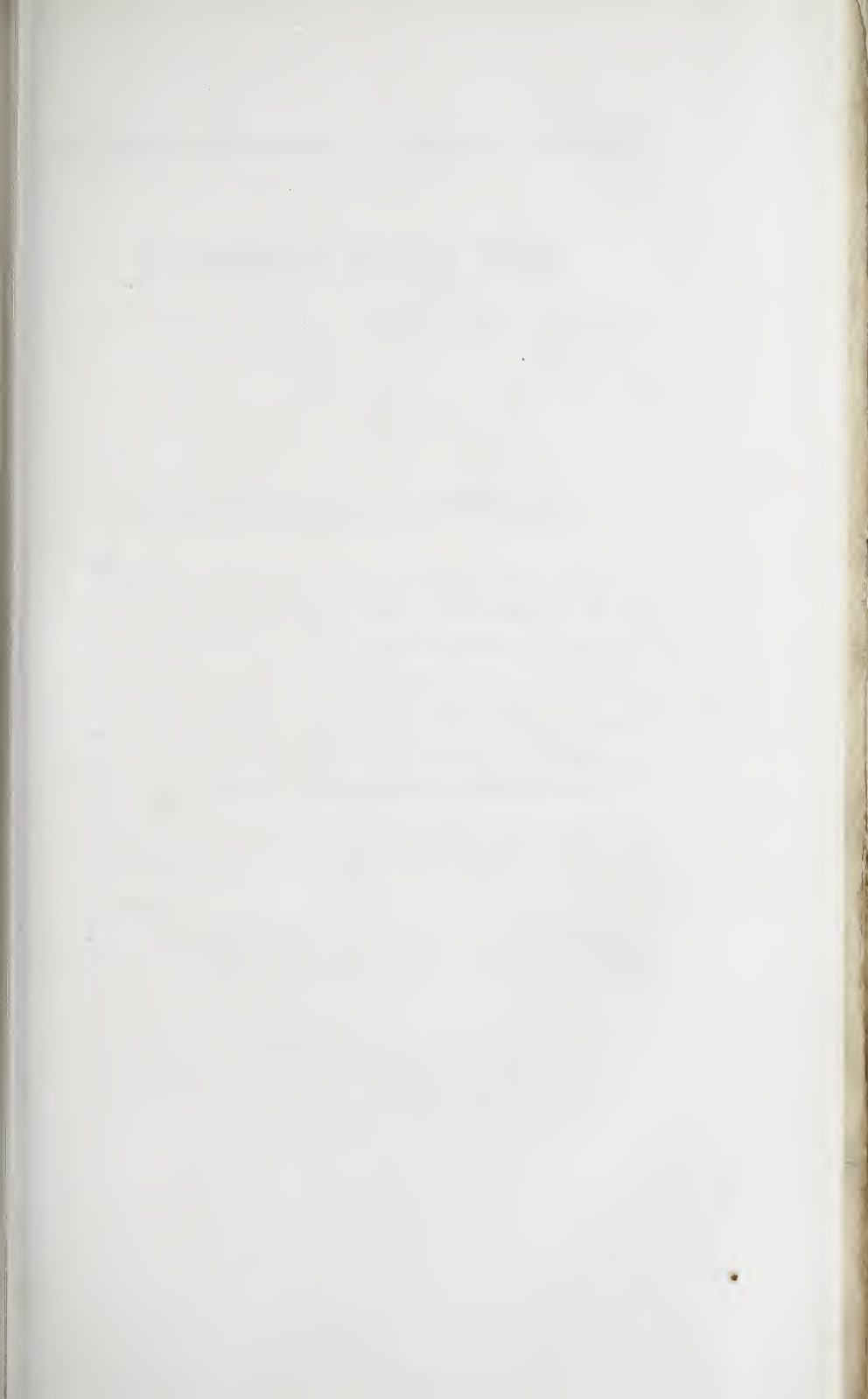
1. 14. 0 136 Two—Cipriani's Sketches, First and Second Part, *very fine*  
 2. 4. 0 137 Two—The Mother and Child, and Lady and Child, after  
 S. Ferrata, PROOFS, BEFORE THE ARMS OR LETTERS,  
 EXTREMELY FINE AND SCARCE  
 0. 14. 0 138 Two—DITTO, PROOFS, *with the arms, most beautifully engraved,*  
 2. 12. 6 139 Two—An allegorical subject—Cupid and Thalia, with em-  
 blems, PROOF, *before the horizontal lines at the bottom of the*  
*plate were added; BRILLIANT AND RARE. Engraved as a*  
*Frontispiece for the Songs of the Duenna*  
 3. 15. 0 140 Four—Allegorical—Music & Poetry, ETCHINGS, & PROOFS,  
*before the letters very fine and rare. Engraved for Mr. Tomkins's*  
*well-chosen Selection from the English Poets*  
 2. 2. 0 141 Four—Cupid with a mask, and the Graces crowning Merit,  
 VERY SCARCE  
 Two—Ditto, with letter-prefs at the back. *Engraved for Mr.*  
*O'Brien's Comedy of the Duellist.*

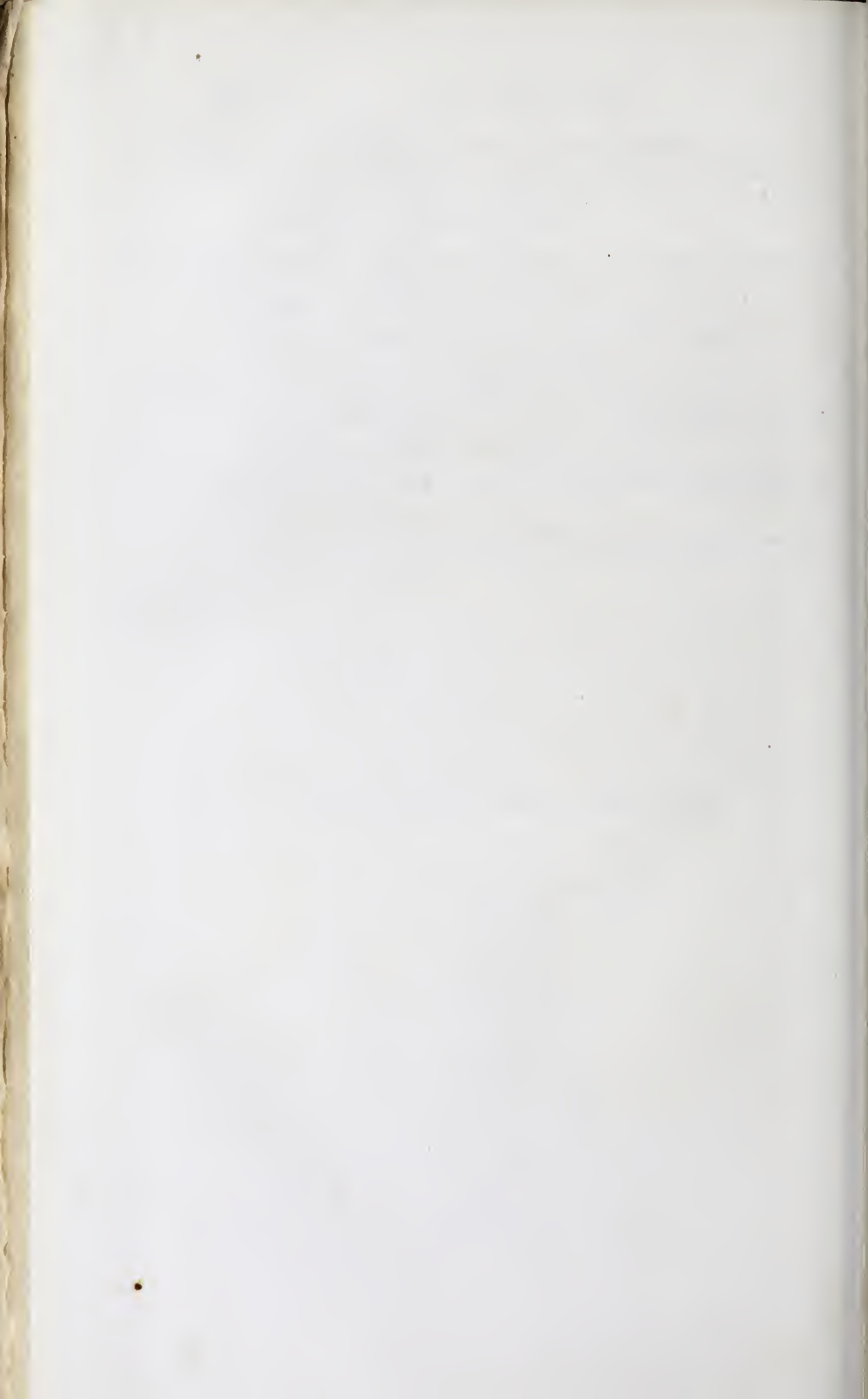
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 13. 1. 6

END OF THE TWELFTH DAY'S SALE.

16. 6. 6  
 17. 17. 0  
 26. 3. 0  
 30. 17. 6  
 13. 12. 0  
 23. 4. 0  
 37. 0. 6  
 26. 0. 6  
 17. 18. 6  
 13. 7. 6  
 222. 6. 6





# Thirteenth Day's Sale.

Wednesday <sup>4<sup>th</sup></sup> March, 1801.

## BARTOLOZZI's WORKS.

Le

LOT

- |   |  |            |
|---|--|------------|
| 1 | TWO—From Ariosto, PROOFS BEFORE THE LETTERS —  | 1.. 19.. 0 |
| 2 | Three—DITTO, <i>all extremely rare, and beautiful. THESE SPECIMENS ALONE WOULD IMMORTALIZE THE TALENTS BOTH OF PAINTER AND ENGRAVER</i> —  | 2.. 9.. 0  |
| 3 | Ten—DITTO, <i>very fine, all that were engraved by Mr. Bartolozzi for Mr. Molini's elegant edition of that celebrated Poet</i> —   | 1.. 10.. 0 |
| 4 | Two—A Moralist among the Tombs, PROOFS, <i>with and without the letters. Engraved for Mr. Giannini's Italian Translation of Gray's Elegy</i> —   | 1.. 9.. 0  |
| 5 | Three—Sir F. Cunliffe's arms, a Sybil in contemplation, and another inscribed EST ULUBRIS, PROOFS, <i>before the letters, extremely fine</i> —   | 1.. 11.. 6 |
| 6 | Two—Beauty attended by Cupid, and Psyche uniting the torches of Love, and an emblematical subject of three figures. <i>Painting, &amp;c. Engraved for Mrs. Parker's Card, and Sir Jos. Reynolds's ditto, very scarce</i> — | 1.. 6.. 0  |
| 7 | Two—An emblematical subject of Love and Peace, Lady Beborough's Card, and an Infant Mercury with Cupid, Lady Shelburne's Visiting ditto, A PROOF, <i>before the letters, very rare</i> —                                   | 2.. 4.. 0  |

N 2

12 8 6



SL

LOT

13..4..0 8 Two—Children with masks, *proof and letters*, extremely rare; one before the names of the Artists; and the other with the inscription at the top—*Engraved for a Masquerade Ticket, Hanover-Square*

6..0..0 9 One—Comus attended by Cupid with masks, inviting Thalia to the Revels, A MOST CURIOUS PROOF, *before the masks were finished, and the back-ground behind Thalia's leg was darkened.* EXTRA RARE.—*A Masquerade Ticket for Mrs. O'Neill, Sbanes-Castle*

1..6..0 10 Two—Love inspiring Sappho to write an Ode to Music, and Beauty attiring attended by Love and Hymen.—*Engraved for Mr. Giardini: very beautiful; one a proof on India paper, very rare*

1..1..0 11 Two—The Head of Apollo, in a Masonic Symbol.—*Engraved for Baron ——— Concert at Freemasons' Hall*  
Two—Figures emblematical of Music, PROOFS, *before the letters, both fine.*—*Engraved for the Benefit of Mr. Savoia*

1..9..0 12 Three—Infant Mercury listening, and two emblematical figures of Children, with variations, *very rare.*—*Both engraved for the Professional Concert, Hanover-Square*

2..10..0 13 Three—Fame, with emblems on the top of a wreath, formed by palm and olive branches; one a curious PROOF, *before the music was engraved on the scroll, and without the names of the Artists, very rare;* and an emblematical figure with a scroll.—*Both engraved for the Grand Concert, Hanover-Square*

1..9..0 14 Two—A Pastoral subject—*Infant Performers.* Engraved for *Mr. Fiorville's Ball*

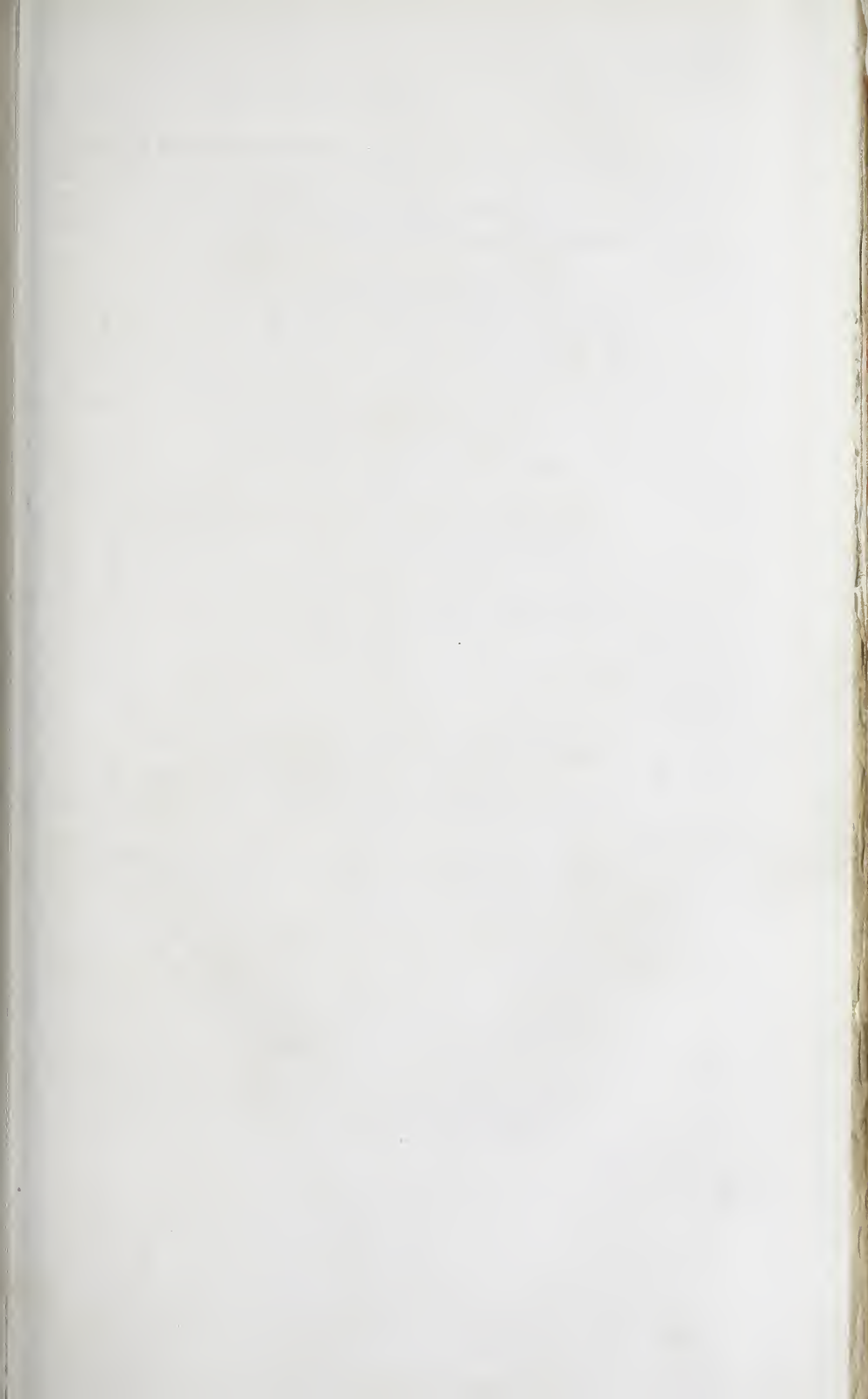
Two Emblematical figures of Vocal and Instrumental Music with a Harp.—*Engraved for Mr. Jones's Benefit*

4..16..0 15 Three—An emblematical figure with a Griffin, proof, before any letters.—*Engraved for Mrs. Grassi*

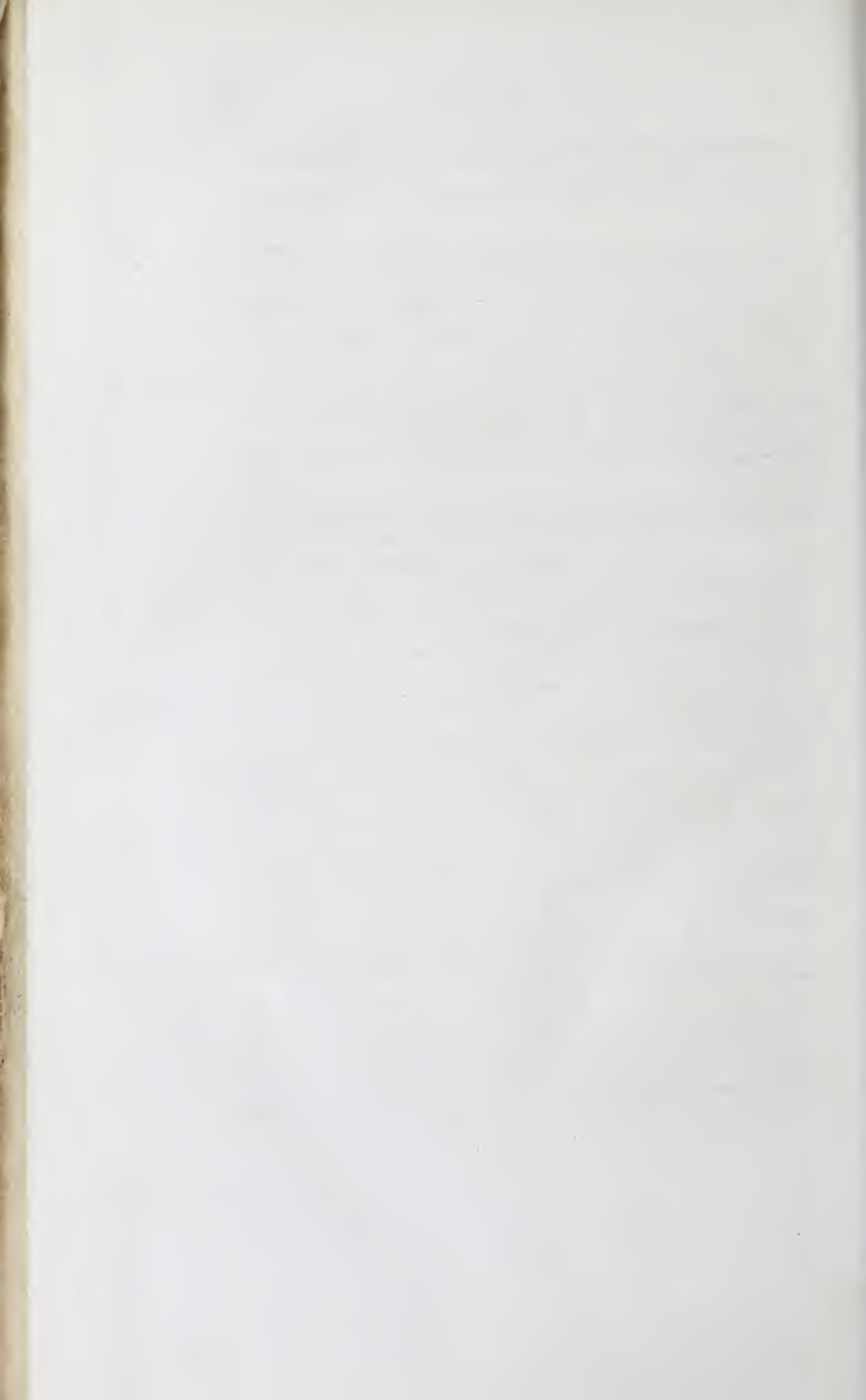
DITTO, altered for Bach and Abel's Concert, *extremely rare*

5..18..0 16 Three—Cupid resting on his bow admiring a figure of Thalia, ETCHING, PROOF, AND LETTERS, *fine and rare.*—*Engraved for the Sçavoir Vivre Masquerade*

27..13..0







13th Day.

BARTOLOZZI'S WORKS.

*Sc*

LOT

- 17 Two—An angel with a mantle, **PROOF, AND LETTERS**, *extra rare, engraved for an Oratorio* ————— *1..11..6*
- 18 Two—Love receiving masks from a Triton near a pedestal, on which are placed musical instruments, &c. *engraved for a masked-ball, at the Opera-House, 1771* ————— *1..14..0*  
 Thalia unveiled, with a mask in her hand, attended by a boy, with grapes near him, holding a tablet, on which is written "MASQUED BALL, NEW CLUB, SOHO, Feb. 24, 1778," in black, most uncommonly brilliant, and rare
- 19 Two—An emblematical figure of Commerce, with attributes, seated within a wreath, composed of oak, olive, and palm branches, **PROOF AND LETTERS**, *the first most uncommonly fine, engraved for the late Mr. Alderman Wilkes.* ————— *3..3..0*
- 20 Two—Father Thames, attended by Britannia and Commerce, exciting Competition, **ETCHING, AND PROOF**, *without any letters, and before the steel was enlarged* ————— *4..4..0*
- 21 Two—Ditto, **PROOF, and lettered impression**, with variations, *engraved for the regatta-ball at Ranelagh* ————— *2..12..6*  
 N. B. BOTH THE PRECEDING LOTS ARE CURIOUS, AND EXTREMELY RARE.
- 22 One—Genius crowning Handel, a most BEAUTIFUL **PROOF**, *in black, before the alteration in the neck-cloth, engraved for the Commemoration in Westminster-Abbey* ————— *1..13..0*
- 23 Two—DITTO, **PROOF, and letters**, with the alteration in the neckcloth ————— *1..0..0*
- 24 One—Mercury, attended by Cupid, stringing the lyre, **PROOF**, *without the letters, very fine, rare, engraved for Mr. Giardini, from a drawing in Mr. Woodhouse's Collection* ————— *3..1..0*
- 25 One—DITTO, very fine, *with a curious inscription after the engraver's name, rare* ————— *0..16..0*
- 26 One—An emblematical subject, tragedy, and comedy, **A PROOF**, *before the letters, exquisitely fine, and rare, engraved for Mr. Giardini* ————— *3..18..0*
- 27 Three—Orpheus and Eurydice 1st and 2nd plates, and Venus attended by Love and Music, *engraved for Mr. Giardini* ————— *1..4..0*

*23 16 0*

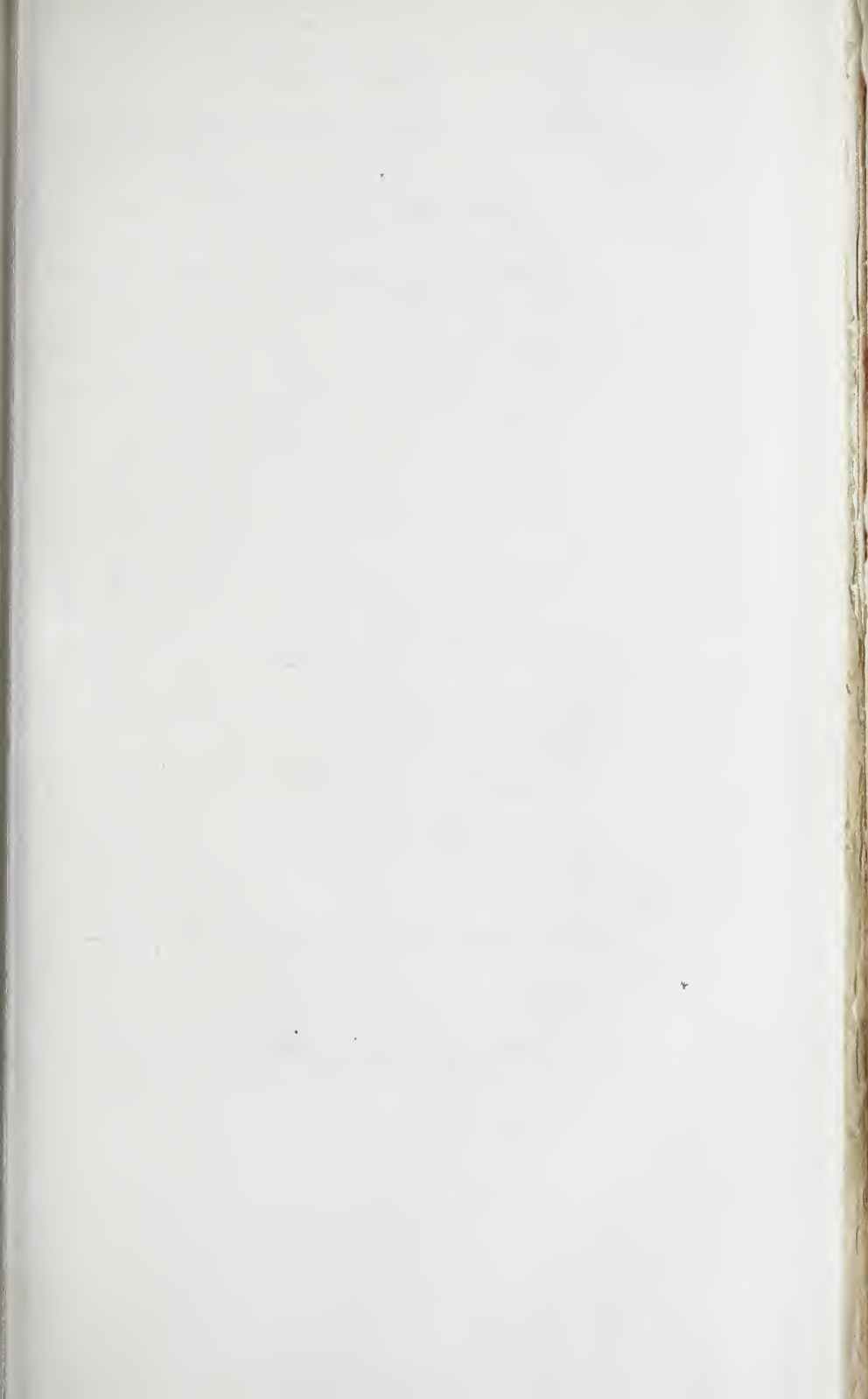
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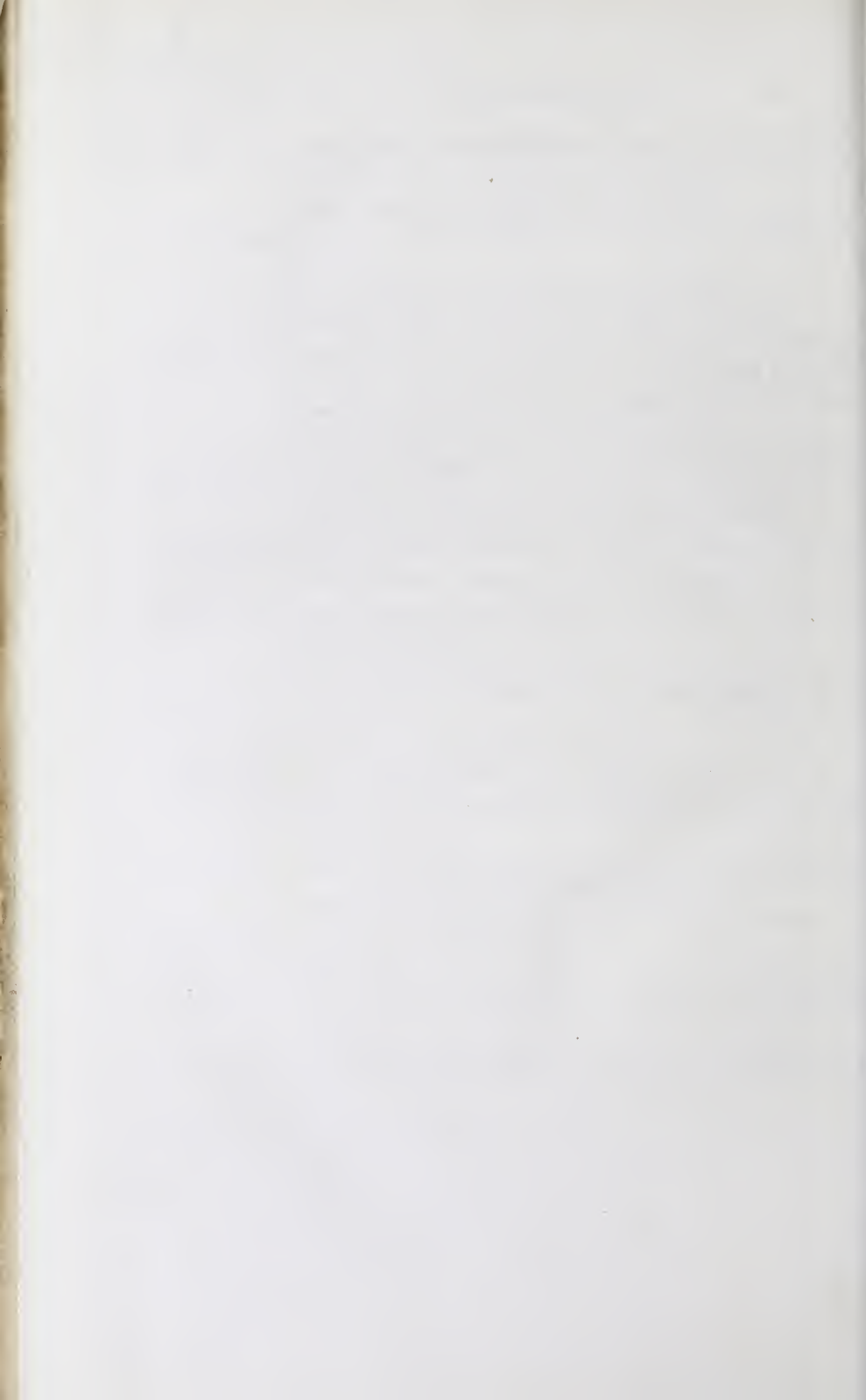
13th Day.  
LOT

BARTOLOZZI'S WORKS.

- 3..10..0 28 Three—Psyche giving instructions to Hymen, for the arrangement of the Concert, ETCHINGS, AND PROOFS, *with variations, extremely fine, and rare, engraved for Mr. Giardini*
- 1..11..6 29 Four—Two, Apollo with his lyre, with variations, *engraved for Mr. Borgi*  
Orpheus charming Cerberus, *ditto for Mr. Tenducci*  
Apollo and Daphne, *ditto for Mr. Giardini. All very fine*
- 1..11..6 30 Three—Apollo crowned by Mercury, the Judgement of Midas, and Apollo instructing the Muses, most uncommonly beautiful; *engraved for Mr. Giardini. It is very difficult to obtain impressions of this brilliancy, being generally printed on cards.*
- 3..11..0 31 One—Venus rising from the sea attended by doves, and boys with masks, A PROOF, BEFORE THE LETTERS, *most brilliant, and extra rare, engraved for a masquerade-ball at Ranelagh*
- 1..15..0 32 Two—Vertumnus and Pomona, within a wreath of the most beautiful foliage, PROOF AND LETTERS, *very rare*
- 2..12..6 33 Two—Venus in a shell, surrounded by Cupids, the large plate, *a very beautiful PROOF*  
DITTO, with the letters, *very fine*
- 0..9..0 34 Two—History and music, PROOFS, BEFORE THE CORNERS, *very rare*
- 1..19..0 35 Four—DITTO, with variations, *also rare*
- 1..16..0 36 Three—History, Music, and Sculpture, etchings, *rare*  
Four—Sculpture, Painting, Music, and History. ETCHINGS AND PROOFS, *some rare*
- 2..4..0 37 Four—Same subjects, PROOFS, BEFORE THE LETTERS, *engraved from drawings in the collection of Mr. Woodhouse*
- 3..18..0 38 Four—The Elements, PROOFS, *before the titles, very rare*
- 0..12..0 39 Four—DITTO, PROOFS, *fine*
- 1..11..6 40 Four—Faith and Hope, proofs, in brown, before the letters, DITTO, in red, *very fine, from drawings in Mr. Woodhouse's collection*
- 2..2..0 41 Two—Fortune and Prosperity, PROOFS, *before any letters, very rare*

29 2 8







25

13th Day.  
LOT

BARTOLOZZI'S WORKS.

- 42 Four—DITTO, PROOFS, in black and brown, fine, from drawings in the same collection ————— 0..18..0
- 43 Two—DITTO, in colours, fine ————— 0..17..0
- 44 Four—Beauty, Meekness, Harmony, and Prudence, PROOFS, fine ————— 0..17..0
- 45 Four—Contentment and Friendship, PROOFS, in black, DITTO, in colours, very beautiful.—From Drawings in the Collection of Mr. Woodhouse ————— 0..18..0
- 46 Two—Tragedy and Comedy, PROOFS, before the letters, extremely fine.—From Drawings in the same Collection ————— 1..1..0
- 47 Four—Cupid and Psyche, PROOFS, with variations, fine ————— 0..18..0
- 48 One—Hebe, PROOF, most beautiful ————— 0..18..0
- 49 Two—Juno borrowing the Cestus from Venus, Jupiter and Juno, PROOFS, in brown, before the letters, scarce ————— 1..2..0
- 50 Four—The same subjects—Hercules and Omphale, and Bacchus and Ariadne, ALL PROOFS, fine ————— 0..18..0
- 51 Four—The Judgement of Paris, and Venus attired by the Graces, PROOFS, before any letters, very fine ————— 1..5..0

The Drawings of the three preceding Lots are in the Collection of Mr. Woodhouse

- 52 Two—Psyche going to bathe, and companion, PROOFS, before the letters, and the line round the oval; beautiful, and extremely rare ————— 2..13..0
  - 53 Two—The same subjects, PROOFS, with the line, equally beautiful ————— 1..1..0
  - 54 Two—Perseus and Andromeda, and companion, PROOFS, before the names of the Artists; very fine ————— 1..1..0
  - 55 Two—THE SAME SUBJECTS, PROOFS ————— 0..19..0
  - 56 Two—Pegasus feeding on roses, and Apollo tuning his lyre, PROOFS; one before any letters.—Engraved for Mr. Borgi ————— 1..6..0
  - 57 Three—Pan and Syrinx.—Engraved for Mr. Bach's Sonatas, dedicated TO THE DUKE OF MECKLENBOURG ————— 0..12..0
- The Mask of Apollo within a wreath of laurel supported by boys.—Engraved for Six Canzonettes; dedicated to LADY GLENORCHY 0..12..0

18 6 0

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13th Day.

BARTOLOZZI'S WORKS.

LOT

Pan playing near a bust of Martial, which is placed on a pedestal.  
— Engraved for Graglia's Italian Translation of Martial's Epigrams, all very fine

1..10..0 58 Four—Apollo playing on his lyre, ETCHING AND PROOF, before the name of Painter or Engraver, and letters; very fine, and difficult to be obtained in such high preservation.—Engraved for Abel's Six Concerts, &c.

\* 1..1..0 58 Two—Diana preparing for the Chace, PROOFS; one, before any letters, very fine.—Engraved for Mr. Beckford's Essay on Hunting. From the original Drawing in the Collection of Mr. Woodhouse

4..10..0 59 Four—Ditto, from Metaftasio, three PROOFS, before the letters, in black; and one in brown, very fine and rare

1..18..0 60 Two—Summer, PROOF, AND ETCHING.—Engraved for Pergoleſi's Book of Ornaments, extra fine, and rare

1..3..0 61 Seven—Luna, Apollo, a Sacrifice to Hymen, Spring and Autumn; these are false proofs; and two others, The Marriage of Cupid and Psyche, and Venus on the waves

0..16..0 62 One—Bacchus and Ariadne, ON A LARGE PLATE. An impression, in this state, is uncommon

7..0..0 63 Ten—Subjects designed for Fans: viz.  
The Power of Love, from the Antique, after J. B. Cipriani  
An emblematical figure of Victory, after Lady Duncannon  
The Marriage of Cupid and Psyche  
The origin of design, after F. Bartolozzi  
Hope nursing Love, after A. Kauffman  
The Fine Arts, Ditto  
The Family of the Gracchi, after West  
St. Cecilia, after Ditto  
Hope nursing Love, after Sir J. Reynolds  
Venus chiding Cupid, after Ditto  
PROOFS, in brown, very fine

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4	Three—Hope nursing Love, Hercules and Omphale, and Bacchus and Ariadne, <i>extra rare</i>	1..13..0
5	Five—Hercules and Omphale Bacchus and Ariadne.— <i>From Drawings in Mr. Woodhouse's Collection.</i>	} 1..16..0
	Cephalus and Procris	
	Love forming Darts, And Love sharpening Ditto.— <b>ALL PROOFS, ON LARGE PAPER, very fine</b>	
5	Four—A Medallion of His Majesty, with a Reverse between a Caduceus, ornamented with palm and laurel branches; and Zephyrus adorning the bust of Priapus, <i>very fine.</i> — <i>Engraved for a Dissertation on Oriental Gardening, by Sir Wm Chambers</i>	0..13..0
7	Three—Christ appearing to a Suppliant, <i>letters and proof, with curious variations.</i> <i>Engraved for Dr. Priestley's Publication on Matter and Spirit. From the Drawing in the Collection of Mr. Woodhouse;</i> and a subject with three figures in a cell. <i>Engraved for Mr. Howard; likewise a proof, before any letters</i>	1..1..0
8	Four—A View of the Great-Room at Free-Mason's Hall; the Architectural Part by Mr. T. Sandby; the Figures by Mr. Cipriani are allegorical, viz. Religion, Faith, Hope, Charity, &c.— <i>Variations, in etchings and proofs. From a Drawing in Mr. Woodhouse's Collection</i>	2..6..0
9	Three—Virtue directed by Prudence, and Innocence taught by Love, <b>PROOFS, before the title's, very fine</b>	1..8..0
0	Two—Religion and Faith, <b>PROOFS, fine</b>	1..11..6
1	Two—The Nymph of Immortality crowning the Bust of Shakspeare, and Euphrosyne from Amiconi, <b>PROOFS, most beautiful; and one before any letters</b>	1..8..0
2	Two—Ditto, <b>PROOFS, in red, fine</b>	0..17..0
		12..13..0

25

13th Day.

BARTOLOZZI'S WORKS.

LOT

2..11..0 73 Two—Britannia with the Cap of Liberty.—Engraved for Macaulay's Treatise on Civil Liberty, *very fine and rare*  
A Female Figure standing, with various allegorical Devices  
*an etching, extra rare; never published. Engraved for Hollis*

4..0..0 74 One—The figure of Fame seated under a tablet, AN UNFINISHED  
PROOF BEFORE ANY LETTERS, EXTREMELY RARE  
*Engraved for Hollis's Memoirs*

2..2..0 75 Five—The same subject, with the portraits of Fras. Huchel  
Laurence Natter, B. Whitelock, and Thomas Hollis; also  
dallions of Timeleon, Philia, and Jole, *extremely fine*

1..7..0 76 Fame receiving a scroll from Music.—Engraved for *Abel's*  
*Quartettes*

Fame supporting a Medallion of Handel.—Engraved for a *F*  
*ispicito his Sacred Music; both remarkably fine; and one a PRO*  
*before the letters*

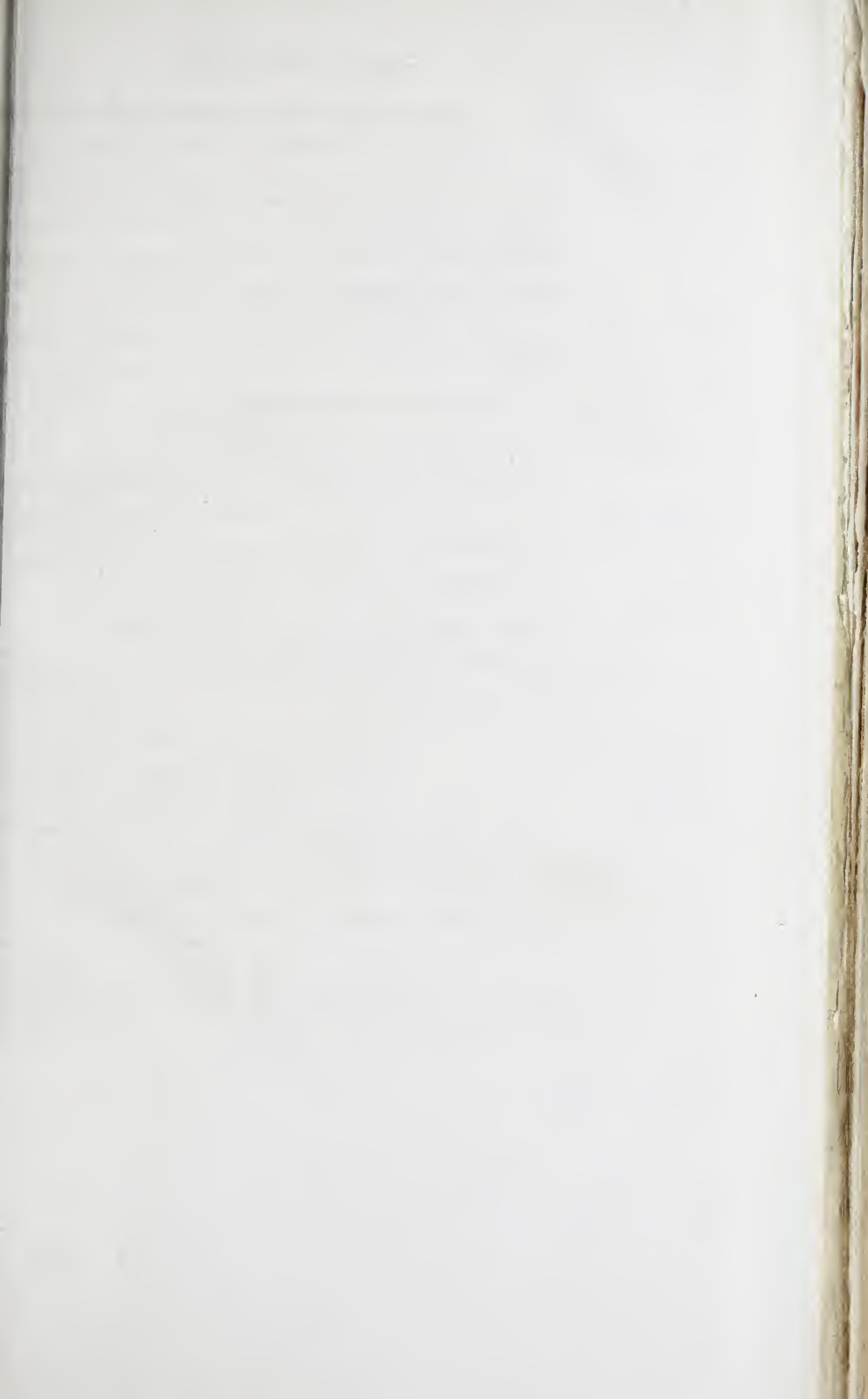
3..4..0 77 Seven—Hercules conducting Virtue to the Temple of Fame  
Britannia supporting the Royal Arms, and Religion with At  
butes.—The Arms of the Earl of Abingdon, Lord Middle  
and Lord Scarfdale; the Supporters of the last A PROOF,  
*curious, and extremely rare.—Engraved for Edmonson's Peerage*

3..16..0 78 Two—The Fine Arts receiving Models from Genius, A PRO  
before the inscription on the scrole, the top of the easel da  
ened, and before *the marginal lines were introduced, and the al*  
*tations of the names of the Artists at the corners, PROOF*  
And another—Boys with a lamb, and one Boy piping, from S  
on de Pefaro, PROOF, *extra rare*

3..3..0 79 Four—Two, the same subjects; and one of Time destroyng  
Fine Arts, after Rebecca; and one, a Holy Family, fr  
Guido Reni, UNIFORM IN COLOUR, *and most extra rare*  
*Engraved for Mr. Rogers's Book of a Century of Prints*

2..10..0 80 Two—Genius stopping the R vages of Time, and Cæsar with  
casket in the Temple of Venus.—Engraved as *Frontispieces to*  
*Duke of Marlborough's celebrated Volumes of Gem*

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th Day.

BARTOLOZZI'S WORKS.

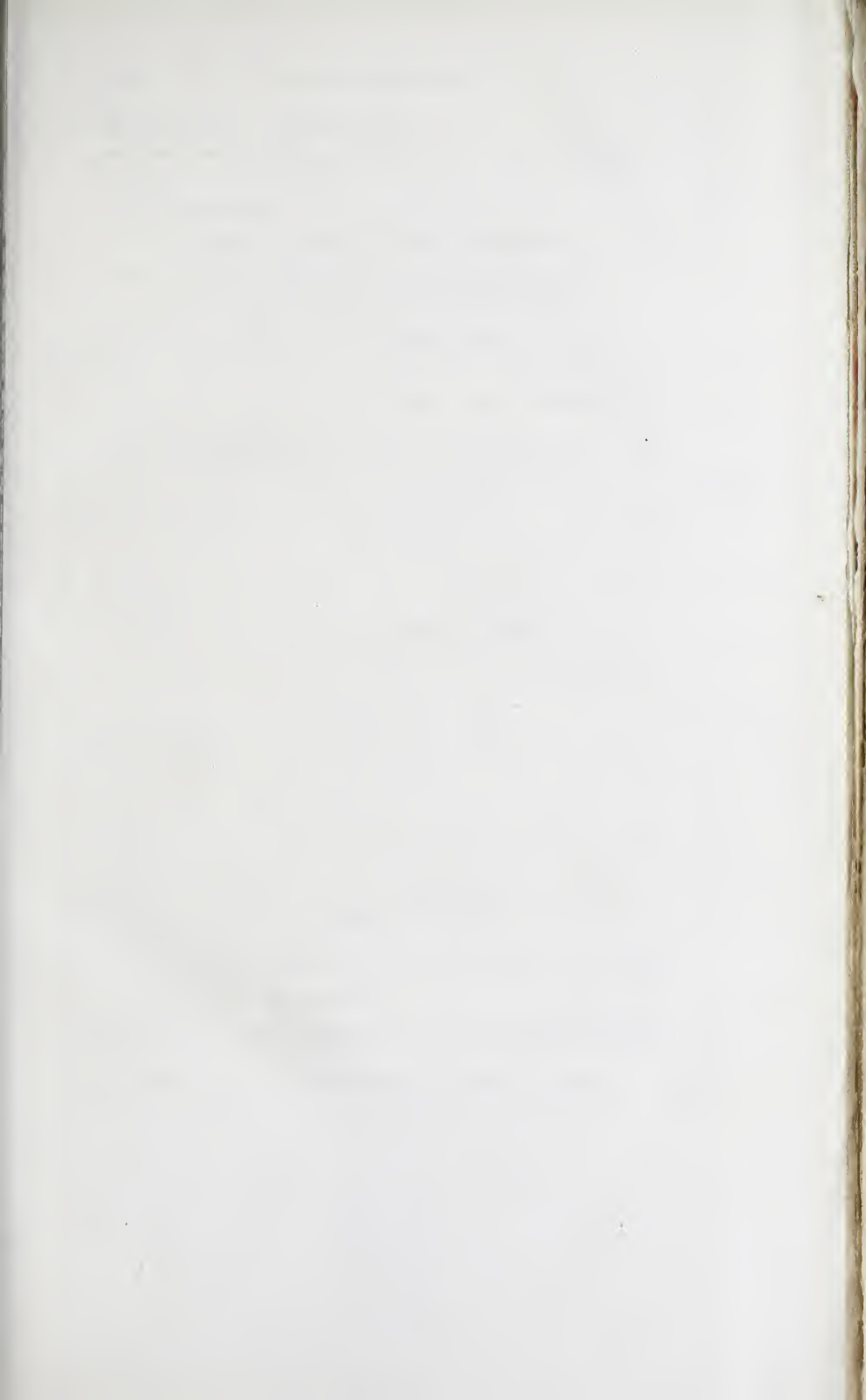
- Two—St. Bruno and Sappho, PROOFS, BEFORE ANY LETTERS, *extra fine and rare.*—Engraved FOR TRAVELS which were never published ————— 2..7..0
- Four—Columbus standing under the Spanish banner, receiving presents of Bread-Fruit from the American Indians, PROOF, AND ETCHING, *very fine.*—Engraved for Edwards's *Hist. of West-Ind.*
- And Two—The interview between Coriolanus and his mother, PROOFS, *with variations.*—Engraved for the Play ————— 3..5..0
- Three—Hector and Andromache, Ulysses and Penelope, ONE AN ETCHING ————— 0..13..0
- Two—Ditto, PROOFS, before the letters, *extremely fine* —————
- The subject of Hector, &c. — ENGRAVED FROM A MOST CAPITAL DRAWING IN MR. WOODHOUSE'S COLLECTION } *not produced.*
- Three—Edward the Fourth's first interview with Jane Shore, and Henry II. and Fair Rosamond, ETCHINGS, AND PROOFS — 2..15..0
- Two—Achilles and Briseïs, and companion, *most beautiful proofs* — 1..6..0
- Two—Tancred and Erminia, Tancred and Clorinda, ETCHINGS, AND PROOFS, *very fine* ————— 1..14..0
- Two—The Queen of Edw. IV. parting with the Duke of York, and the Com. the Dukes of Northumberland and Suffolk praying Lady Jane Gray to accept the Crown, ETCHINGS, *very fine and rare.*—ENGRAVED FROM TWO MOST CAPITAL DRAWINGS IN MR. WOODHOUSE'S COLLECTION ————— 2..2..0
- Two—DITTO, PROOFS, in brown, *very fine* ————— 3..0..0
- Two—Ditto, *before the Artists names* ————— 1..9..0
- Three—The heroism of Prince Edward, son of Henry VI. PROOF AND ETCHING, and the Interview between Edw. V. and his Brother, *after Ramberg*, PROOF ————— 2..0..0
- Two—Earl Darnley and Oliver Cromwell, ETCHINGS, *very fine* ————— 1..16..0
- Two—Ditto, PROOFS, *very fine* ————— 1..18..0
- Two—The arrival of Eloisa in the Elysian-Fields, PROOF, and etching ————— 1..1..0

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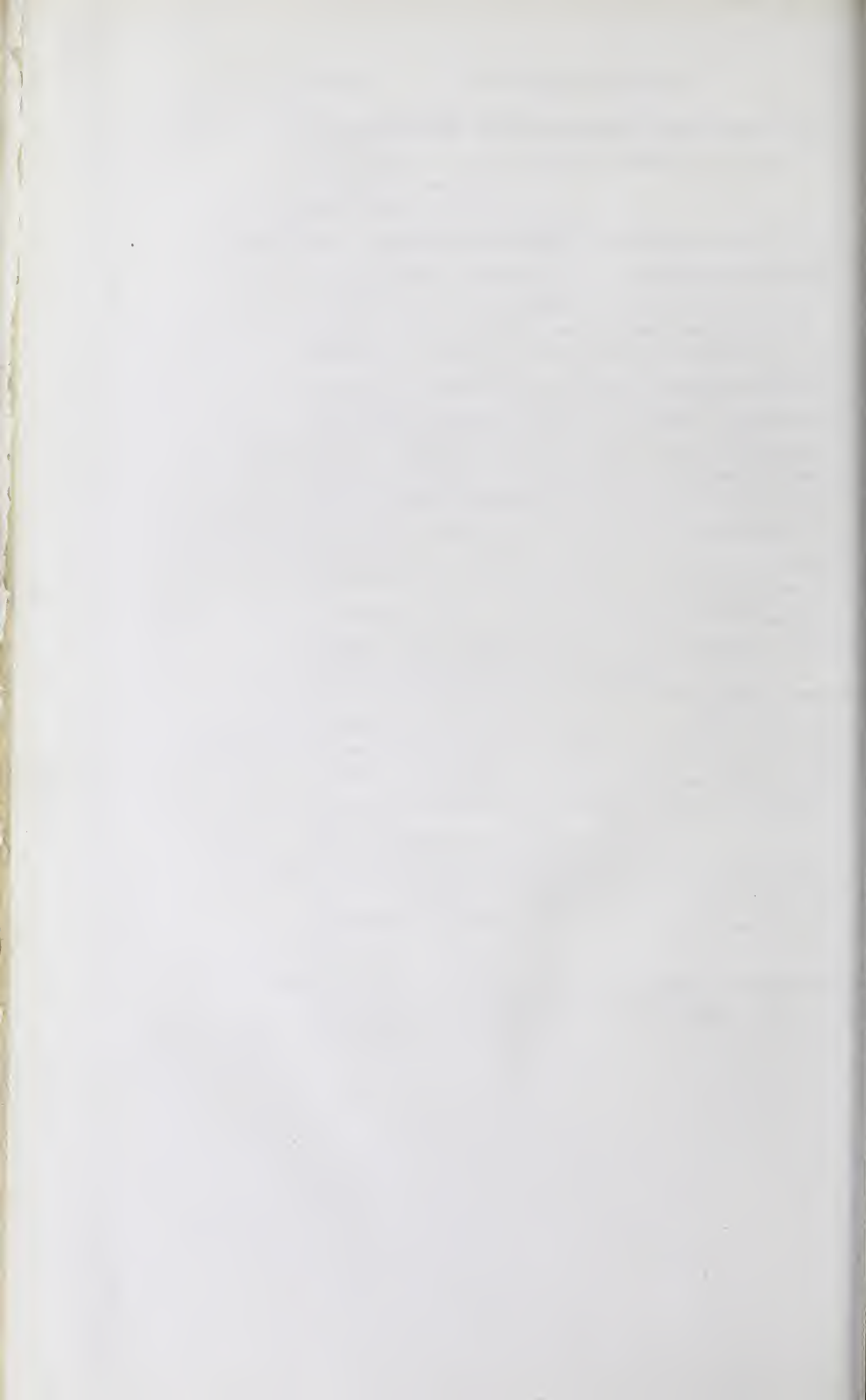
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- 3..15..0 <sup>LOT</sup> 95 One—The death of Dido, PROOF, WITHOUT ANY LETTERS  
 AND BEFORE THE DRAPERY AROUND THE NECK WA  
 FINISHED; *very rare*
- 1..19..0 96 One—Ditto, PROOF, *very fine*
- 9..9..0 97 One—An emblematical subject, on two sheets—THE DIPLOM  
 FOR THE ROYAL ACADEMY. The figures of Hercules and  
 Apollo supporting a medallion, encircled with a wreath, in th  
 right of which the Fine Arts are represented with their variou  
 attributes; Britannia, on the the left, directs their attentio  
 to a figure, which represents Majesty embracing Wisdom seate  
 on a throne, elevated on a pedestal, inscribed—"Royal Academ  
 of Arts, instituted M.DCC.LXVIII," near which an attendan  
 Genius is holding wreaths of laurel; *a remarkable fine impressio*  
 THE UNITED TALENTS OF THESE GREAT ARTISTS AR  
 NOT MORE CONSPICUOUS IN ANY PERFORMANCE THA  
 IN THIS, IN WHICH ELEGANCE OF DESIGN, CORRECT  
 NNESS OF DRAWING, STRENGTH AND DELICACY IN FI  
 NISHING, ARE TRANSCENDENTLY APPARENT, AN  
 RANKS THIS PRODUCTION AS A SPECIMEN OF AR  
 UNRIVALLED IN ANY SCHOOL
- 0..11..0 98 One—The descent from the Cross, after Vandyck, etched b  
 Cipriani, *very fine*
- 4..14-6 99 Two—Adam and Eve, figures by Cipriani; and Landscap  
 by Hearn, ETCHING, AND PROOF, BEFORE ANY LETTERS.  
 Engraved by Bartolozzi and Pouncy, FROM A DRAWING I  
 MR. WOODHOUSE'S COLLECTION
- 1..16..0 100 Four—MINERVA on Mount Parnassus receiving the muses, an  
 HERCULES presented in HEAVEN to JUPITER and JUNO, 1  
 MINERVA and MERCURY, PROOFS, *with and without t*  
*letters*
- 1..6..0 101 Four—The triumph of Venus, & carrying off a Sea-Nymph  
 HERCULES and another; after the antique, PROOFS AN  
 ETCHINGS, *curious*

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13th Day. BARTOLOZZI'S WORKS.

LOT

- 102 Four—Minerva visiting the Muses \_\_\_\_\_
  - \* A Sacrifice to Jupiter \_\_\_\_\_
  - \* Neptune and Amphitrite \_\_\_\_\_
  - Vulcan and Venus \_\_\_\_\_
- } 3, 10. 0
- PROOFS, BEFORE THE AQUATINT, EXTREMELY FINE AND RARE \_\_\_\_\_
- \* Those two Drawings are in the Collection of Mr. Woodhouse.
- 103 Four—Same subjects, first impressions with the aquatint, *very fine* \_\_\_\_\_ 3.. 1.. 0
  - 104 Two—A Fawn, and Hermoproditus, *engraved from Mr. Lock's Statues, very fine* \_\_\_\_\_ 1.. 1.. 0
  - 105 Two—A military Subject from an ancient basso-relievo, PROOF, AND ETCHING, *rare, engraved for Jephson's Roman Portraits*— 2.. 7.. 0
  - 106 Three—Basso Relievos, from the Antique; *one, a most curious variation, before the face of the figure of HECTOR on the Bier was introduced, ALL VERY RARE.—Engraved for Wood's Life of Homer* \_\_\_\_\_ 5.. 5.. 0
  - 107 Eighteen—Sheets of Coins; sixteen of which are PROOFS, BEFORE THE LETTERS, *very fine and rare.* \_\_\_\_\_ 4.. 0.. 0
  - 108 Three—THE PORTLAND VASE, PROOFS WITHOUT THE LETTERS EXTREMELY FINE AND RARE \_\_\_\_\_ 6.. 6.. 0
  - 109 Three—DITTO, ETCHINGS VERY FINE AND CURIOUS— 4.. 4.. 0
  - 110 Five—DITTO, WITH THE LETTERS AND THE TITLE, ALL FINE \_\_\_\_\_ 4.. 4.. 0
  - 111 Jupiter Dodonæus, PROOF, BEFORE THE LETTERS.—*Engraved for Mr. Duane* \_\_\_\_\_ 0.. 12.. 0
  - 112 Ditto and Trypho, A PROOF, *before the letters* \_\_\_\_\_ 0.. 13.. 0
  - 113 Two—Antinous and Ptolemeus Philadelphus, *both proofs, before the letters* \_\_\_\_\_ 1.. 6.. 0
  - 114 Eighteen—From Drawings by various Masters, in the King's Collection, *fine old impressions* \_\_\_\_\_ 3.. 3.. 0
  - 115 Three—Etchings, *very scarce*; two from the above Collection. 2.. 7.. 0

END OF THE THIRTEENTH DAY'S SALE.

427 0

27. 13. 0  
 28. 16. 6  
 42. 7. 0  
 23. 10. 0  
 25. 5. 0  
 22. 13. 0  
 19. 13. 0  
 17. 18. 0  
 10. 6. 0  
 29. 2. 6  
 17. 0

Fourteenth Day's Sale.

Thursday March 12<sup>th</sup> 1805.

LC

BARTOLOZZI's WORKS.

CORREGGIO.

LOT

- 0..5..0 1 ONE—The Magdalen, PROOF, *before the letters, very fine*  
3..15..0 2 Two—Jupiter and Juno, and Cupid cutting his bow, PROOFS,  
*before the letters*

R. AND M. COSWAY.

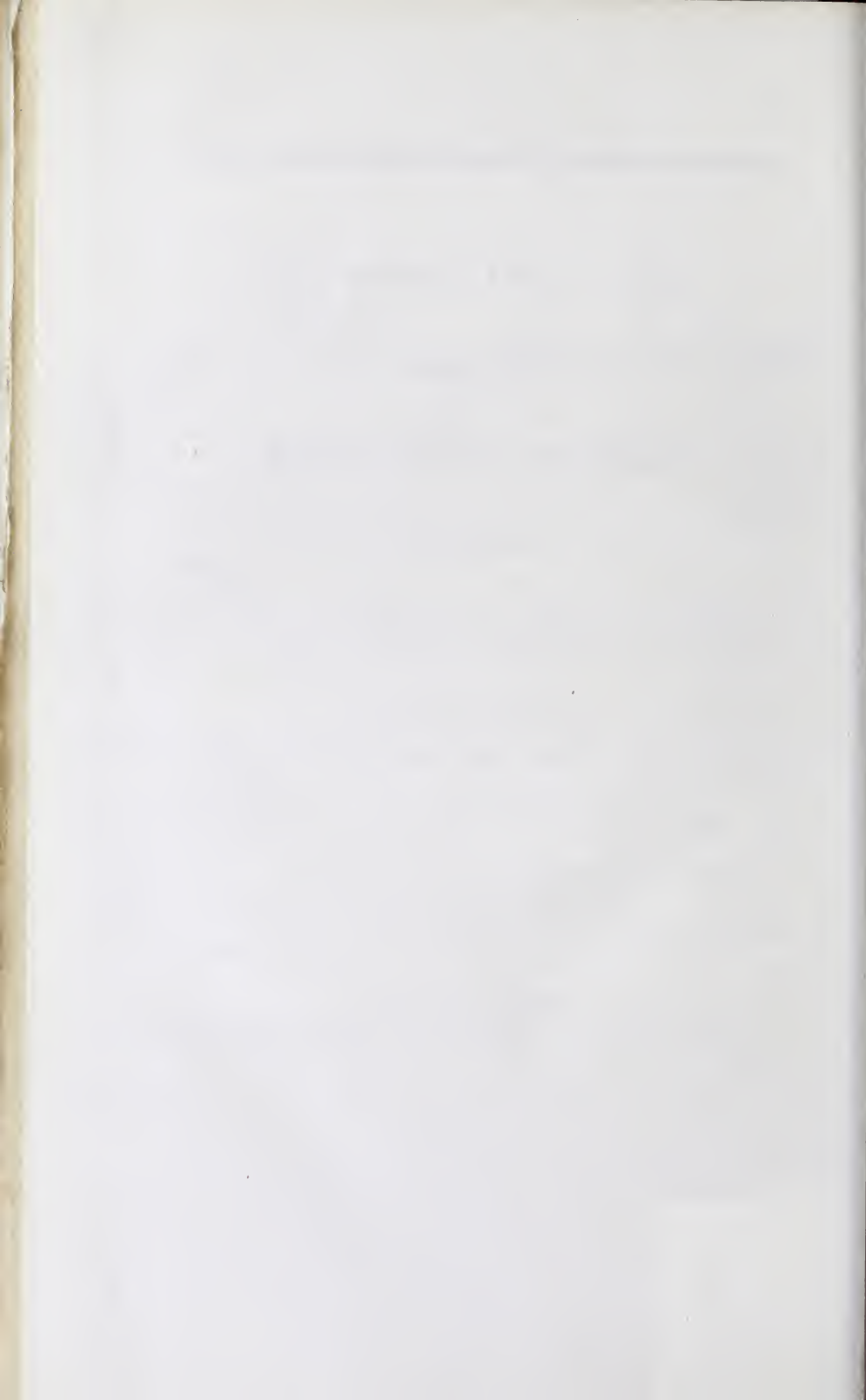
- 0..10..0 3 Two—Love and Innocence, red and brown, PROOFS, *one before any letters*  
0..9..0 4 One—Ladona, PROOF, *in black, before the letters, very fine*  
0..10..0 5 One—DITTO, in brown ditto  
0..14..0 6 Two—The Hours, ETCHING, AND PROOF, *before any letters*  
0..8..0 7 One—A pastoral subject, for Mr. Napier's Music  
0..10..0 8 Two—Venus and Adonis, PROOFS, *very rare, before the head of Adonis was altered, one without any letters*

MISS EMMA CREWE.

- 1..0..0 9 Two—The Gypsies, and companion, PROOFS, *before any letters*

7..9..0







## DANCE, LADY DASHWOOD, C. DOLCI, AND EDWARDS.

LOT

- 10 Two—One an allegorical subject of two figures, after Dance,  
*Sir W. W. Wynne's Concert Ticket* ————— 0..14..0
- 11 Four—Etchings by Lady Dashwood, *rare* ————— 1..12..0
- 12 One—Madona, after C. Dolci, *PROOF, very fine* ————— 0..0..0
- 13 Three—Madona and Child, after C. Dolci, *PROOF, AND*  
*ETCHING, and Vandyke's wife and child, after Vandyke,*  
*PROOF, very fine* ————— 1..8..0
- 14 Two—Emblematical figures, by Edwards, *engraved for Gold-*  
*smith's Roman History, PROOF, before the plate was reduced, very*  
*rare; and the Good Samaritan, A PROOF* ————— 1..0..0
- 15 Two—DITTO, the small plate, *PROOF* } ————— 1..0..0  
Good Samaritan, *DITTO* }

FUSELI, GABIANI, GAINSBOROUGH, L. GIORDANI, GUA-  
RANA, GUIDO, AND GUERCINO.

- 16 Two—Queen Catherine's dream, from *Fuseli, PROOF, AND*  
*ETCHING, fine* ————— 0..17..0
- 17 Two—Hobbinol and Lavinia, by Bartolozzi, and companion,  
the Cottage Children, after Gainsborough, by Tomkins,  
*ETCHINGS* ————— 0..13..0
- 18 Two—DITTO, *PROOF, Ditto, Ditto, before the letters, very fine* — 1..0..0
- 19 Three—Etchings after Gainsborough, *fine; and Diana in the*  
*chace, after Gabiani, ditto* ————— 0..10..0
- 20 Two—Queen Elizabeth striking the Earl of Essex, and the  
murder of David Rizzio, from Guirana, *PROOFS, fine* ————— 1..6..0
- 21 Two—Jupiter and Europa, after Guido, in brown and red,  
*very fine* ————— 0..13..0
- 22 One—GUERCINO'S DAUGHTERS, AFTER GUERCINO, IN THE  
*SQUARE, remarkably fine* ————— 0..18..0
- 23 Three—The Mother and Child, after ditto, *with variations,*  
*PROOFS, very fine* ————— 2..2..0

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14th Day.

BARTOLOZZI'S WORKS.

LOT

- 3..18..0 24 ONE—THE CIRCUMCISION, AFTER GUERCINO, MOST BEAUTIFUL PROOF
- 0..14..0 25 ONE—DITTO, with the letters, *very fine*
- 1..13..0 26 SIX—Etchings on stained paper, AFTER DITTO, *beautiful*
- 1..0..0 27 ELEVEN—Ditto, after ditto, engraved at Venice
- 1..1..0 28 ONE—VENUS, Cupid, and Satyr, after L. Giordano, AN ETCHING, VERY RARE
- 2..2..0 29 ONE—Ditto, PROOF, VERY FINE
- 3..3..0 30 SEVENTY—Etchings, *after Drawings in the King's Collection, from Guercino, old impressions*

HAMILTON.

- 3..0..0 31 TWO—The boy gathering apples, and the girl with a squirrel, PROOFS, *before the publisher's name, fine*
- 0..12..0 32 TWO—Hamlet and his mother, Romeo and Juliet, PROOFS
- 1..0..0 33 TWO—Historical, Edward the Martyr, and Edgar and Elfrida
- 1..12..0 34 TWO—Ditto, Caractacus and the Treaty of Troy
- 0..9..0 35 TWO—Ditto, ETCHINGS, Death of Arcite
- 1..2..0 36 TWO—Palemon and Arcite, and the Death of Arcite, PROOFS
- 1..13..0 37 TEN—Of the months, PROOFS, *before the letters*
- 5..18..0 38 TWENTY-ONE—PLATES FOR THOMSON'S SEASONS, BRILLIANT PROOFS, *the complete set, remarkably fine*
- 5..10..0 39 DITTO, ETCHINGS, VERY FINE, AND EXTRA RARE
- 0..0..0 40 TWO—*The transparency painted for the bank, on his Majesty's Recovery, exhibited April 24, 1789, AN ETCHING, very rare*
- 0..16..0 41 ONE—DITTO, PROOF, *very fine*
- 0..12..0 42 ONE—Ditto, *in which his Majesty is represented sitting under an arch, &c. exhibited by Sir Joseph Banks, Bart. in Soho-Square, on the same occasion, PROOF, very fine*
- 1..10..0 43 ONE—The Earl of Clare's State-Carriage, as Lord Chancellor of Ireland; on the pannels are painted various allegorical subjects, AN ETCHING, *rare*
- 0..15..0 44 FOUR—Children playing at marbles, and companion, PROOFS, *with and without the letters*
- 35..16..0







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- LOT
- 45 Four—Children playing at hunt-the-slipper, and companion; ditto at trap-ball, PROOFS, *very fine* \_\_\_\_\_ 1..0..0
  - 46 Two—The three Graces and Belinda, ETCHINGS, engraved for Du Rouveray's edition of Pope's Rape of the Lock \_\_\_\_\_ 0..17..0
  - 47 Three—Ditto, and one from Glover's Leonidas, PROOFS, *before any letters* \_\_\_\_\_ 1..17..0
  - 48 Two—Genius unveiling Nature, PROOF, AND ETCHING, Ticket to Mr. Walker's Lectures, *very beautiful* \_\_\_\_\_ 2..0..0
  - 49 One—An emblematical figure of the city of London, with attributes, UNFINISHED PROOF, *before the artists' names, extra, rare, a Ticket for the Lady Mayores's' Ball, in the Mayoralty of Mr. ALDERMAN BOYDELL* \_\_\_\_\_ 2..5..0
  - 50 Two—Ditto, PROOFS, in black and brown \_\_\_\_\_ 2..9..0
  - 51 Three—Poetry and History presenting Painting with subjects for her pencil, PROOFS, *with variations, exceedingly beautiful, engraved for Mr. Macklin's catalogue of prints* \_\_\_\_\_ 0..16..0
  - 52 One—Britannia distributing laurels to Music and Poetry, *for Mr. Napier's music-book* \_\_\_\_\_ 0..10..6
  - 53 Three—The Winter's Tale, ETCHING, PROOF, AND LETTERS, *very fine, for Boydell's Shakespeare* \_\_\_\_\_ 0..15..0

HARDING, HEARNE, AND HOGARTH.

- 54 Two—From Sterne, La Fleur—and The Sword, after Harding, PROOFS \_\_\_\_\_ 0..10..0
- 55 Seven—From the Antiquities, Views after Hearne, *figures by Bartolozzi, PROOFS, very fine* \_\_\_\_\_ 1..7..0
- 56 Two—From Joseph Andrews, after Hearne, *figures by Bartolozzi, proof, and etching, very fine* \_\_\_\_\_ 1..7..0
- 57 Two—The Shrimp-Girl, after Hogarth, PROOFS, *with and without the letters* \_\_\_\_\_ 0..13..0

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14th Day.  
LOT

BARTOLOZZI'S WORKS.

- 0.7.0 58 Four—Two portraits of Lords Melcombe and Winchelsea, PROOF, AND LETTERS, North and South Britain, with and without the aquatint
- 0.7.0 59 Two—Groups of Angels, after Howes, PROOFS
- 0.11.0 60 Four—Two plates, containing eight subjects, PROOFS, AND LETTERS, engraved for Richardson's Iconology

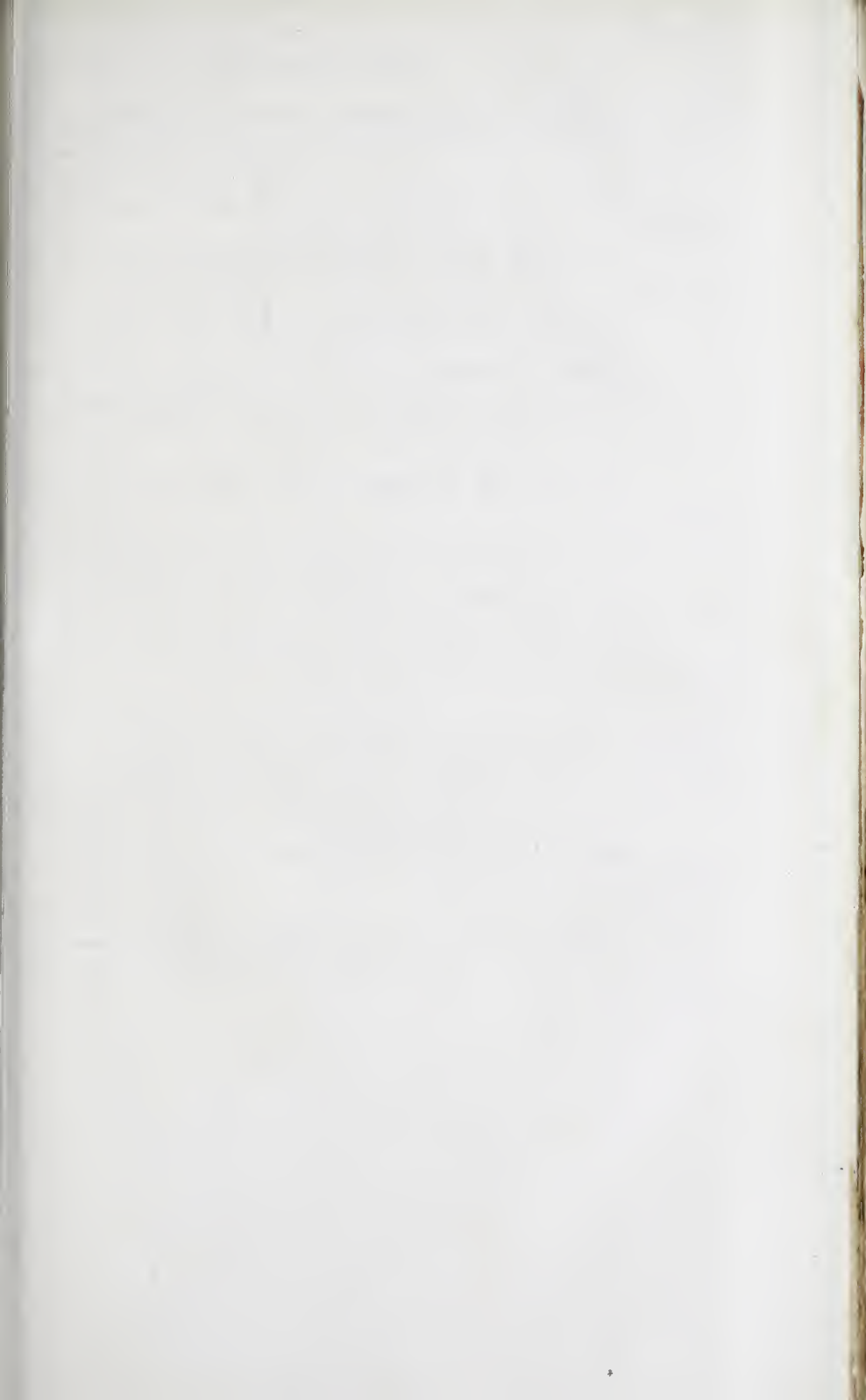
JONES

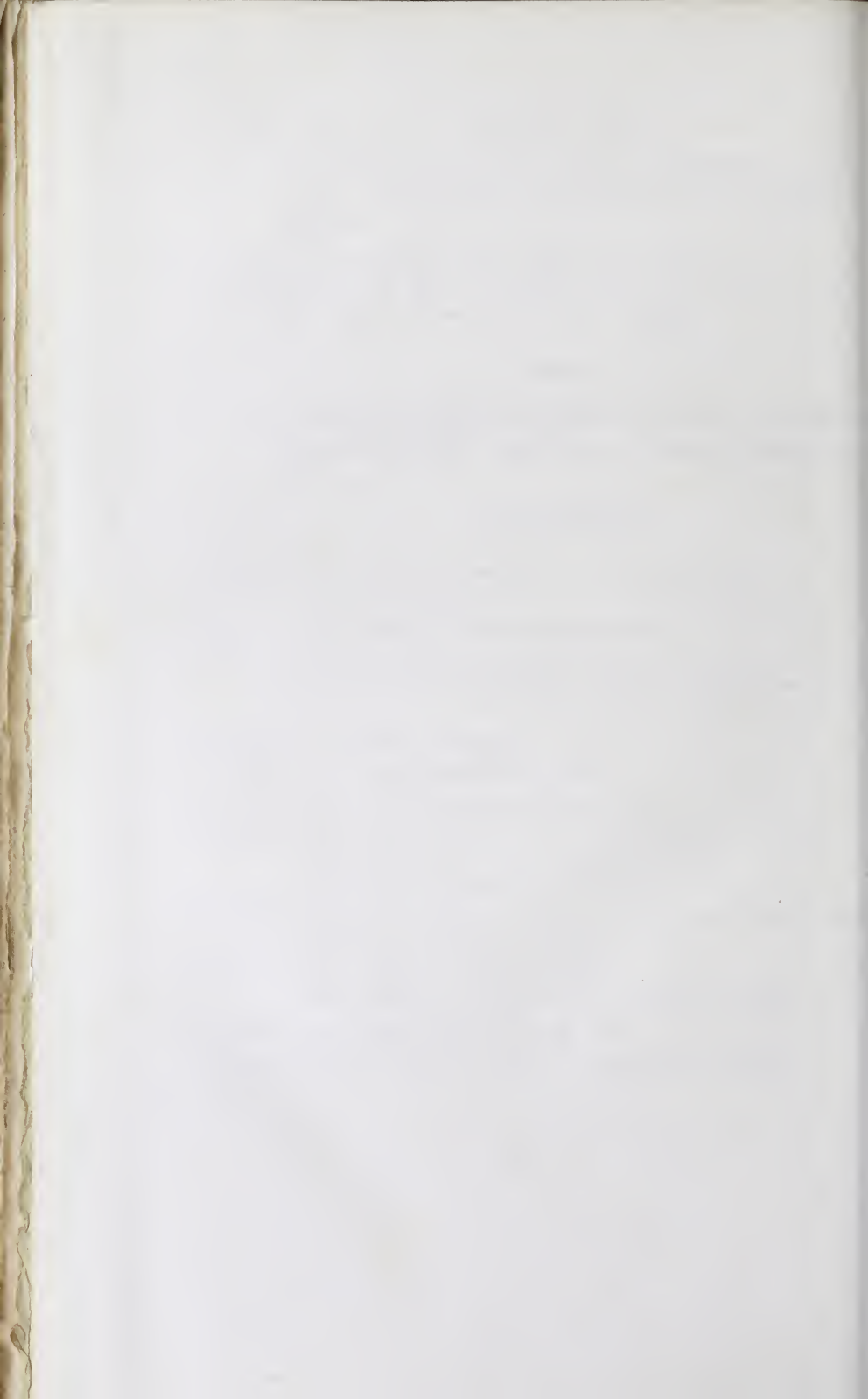
- 1.5.0 61 One—Dido and Æneas, after Jones and Mortimer, the landscape engraved by Woollett, and the figures by Bartolozzi, proof, very fine

A. KAUFFMAN.

- 0.9.0 62 Four—Apollo and companion, proofs, before the letters Celia and Rosalind, DITTO
- 0.19.0 63 Three—Fatima, PROOFS, with variations
- 0.10.0 64 Three—Zoraida, DITTO, Ditto
- 1.1.0 65 Two—Adoration and Humility, PROOFS, before any letters, very rare
- 0.13.0 66 Two—Ditto, in colours
- 1.1.0 67 Two—The Fair Alfatian, PROOFS  
The Liberal Fair, proof and etching, fine
- 2.12.6 68 Four—A Muse, proof and letters, engraved for Scot's Poems  
The Tragic Muse, PROOF, very fine, and rare  
Socrates, with a scroll
- 0.19.0 69 Three—Two Leonora PROOFS, one before the names of the artist  
Miss Eyre, PROOF, before any letters very rare
- 0.16.0 70 Four—Science in the arms of Peace  
Damon and Delia, PROOFS, in red and black, very fine
- 0.17.0 71 Four—Diana preparing for the chace  
Paris and Oenone, PROOFS, in red and black, very fine

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14th Day.

BARTOLOZZI'S WORKS.

LOT

- 72 Four—The Death of Clorinda and companion, PROOFS, in black and brown, before any letters, very fine \_\_\_\_\_ 1.. 0.. 0
- 73 Four—Damon and Mufidora  
Celadon and Amelia, PROOFS, AND LETTERS, in black and red, fine \_\_\_\_\_ 0.. 16.. 0
- 74 Four—The Tambourine and Castanett, PROOFS, in brown and red, VERY BEAUTIFUL \_\_\_\_\_ 0.. 12.. 0
- 75 Four—Hebe and Antiope, and two others, PROOFS, very fine, one before the letters \_\_\_\_\_ 1.. 1.. 0
- 76 Five—TWO PROOFS, AND ETCHINGS, engraved for Hoole's Translation of Ariosto \_\_\_\_\_ } 1.. 2.. 0  
Two—Harmony, engraved for Mr. Legat, PROOF AND ETCHING \_\_\_\_\_ }
- 77 Two—Rural Sports, from a drawing in Mr. Woodhouse's collection \_\_\_\_\_ } 1.. 10.. 0  
Companion, ETCHING, one before any letters, very fine \_\_\_\_\_ }
- 78 Two—DITTO, with the aquatint, fine \_\_\_\_\_ 0.. 12.. 0
- 79 Four—Invention, Design, Composition, and Colouring, PROOFS, fine \_\_\_\_\_ 0.. 18.. 0
- 80 Two—Cleone and Cordelia, PROOFS, one before any letters, very fine \_\_\_\_\_ 0.. 18.. 0
- 81 Two—Ditto \_\_\_\_\_ 0.. 13.. 0
- 82 Two—Virgil and Homer, PROOFS, before the letters, very fine \_\_\_\_\_ 0.. 19.. 0
- 83 Two—Eurydice and Sylvia, PROOFS, one before the letters \_\_\_\_\_ 0.. 14.. 0
- 84 Four—The Seasons, PROOFS, VERY FINE \_\_\_\_\_ 0.. 16.. 0
- 85 Two—Emma Corbett, and Grifelda, PROOFS; the latter without any letters extremely beautiful.— From Pictures in the Collection of Mr. Woodhouse \_\_\_\_\_ 0.. 15.. 0
- 86 Two—Ditto, fine \_\_\_\_\_ 0.. 11.. 0
- 87 Two—The birth and tomb of Shakspear, PROOFS, very fine \_\_\_\_\_ 1.. 0.. 0
- 88 Two—Faith and Religion, PROOFS, very fine \_\_\_\_\_ 0.. 17.. 0

14 13 0



22

14th Day.

BARTOLOZZI'S WORKS.

LOT

- 1. 6. 0 89 Two—The Shepherdes of the Alps, and Grifelda, PROOFS, before any letters, extra fine and rare
- 0. 12. 0 90 Two—DITTO, very fine
- 0. 12. 0 91 Two—PROOFS, before the letters very fine
- 1. 17. 0 92 Two—The Mother of the Gracchi, and Telemachus in the Island of Calypso, PROOFS, beautiful
- 0. 17. 0 93 Two—Zeuxis and Telemachus, etchings rare
- 1. 14. 0 94 Two—DITTO, PROOFS, very fine
- 1. 10. 0 95 Two—Nymphs bathing, and companion, proofs, extra fine
- 0. 15. 0 96 Two—Rhodope in love with Esop, and companion, PROOFS, in brown, very fine
- 0. 13. 0 97 Two—Ditto, ditto
- 0. 13. 0 98 Two—Paulus Emilius, and Cleopatra and Meleager, PROOFS, rare
- 4. 16. 0 99 Two—VENUS ATTIRED BY THE GRACES, AND THE JUDGEMENT OF PARIS, PROOFS, EXTRA FINE AND RARE
- 1. 2. 0 100 One—Coriolanus and Delia weeping over a wounded Stag, proofs, very fine, one before any letters
- 0. 15. 0 101 Two—Proof and etching, very fine

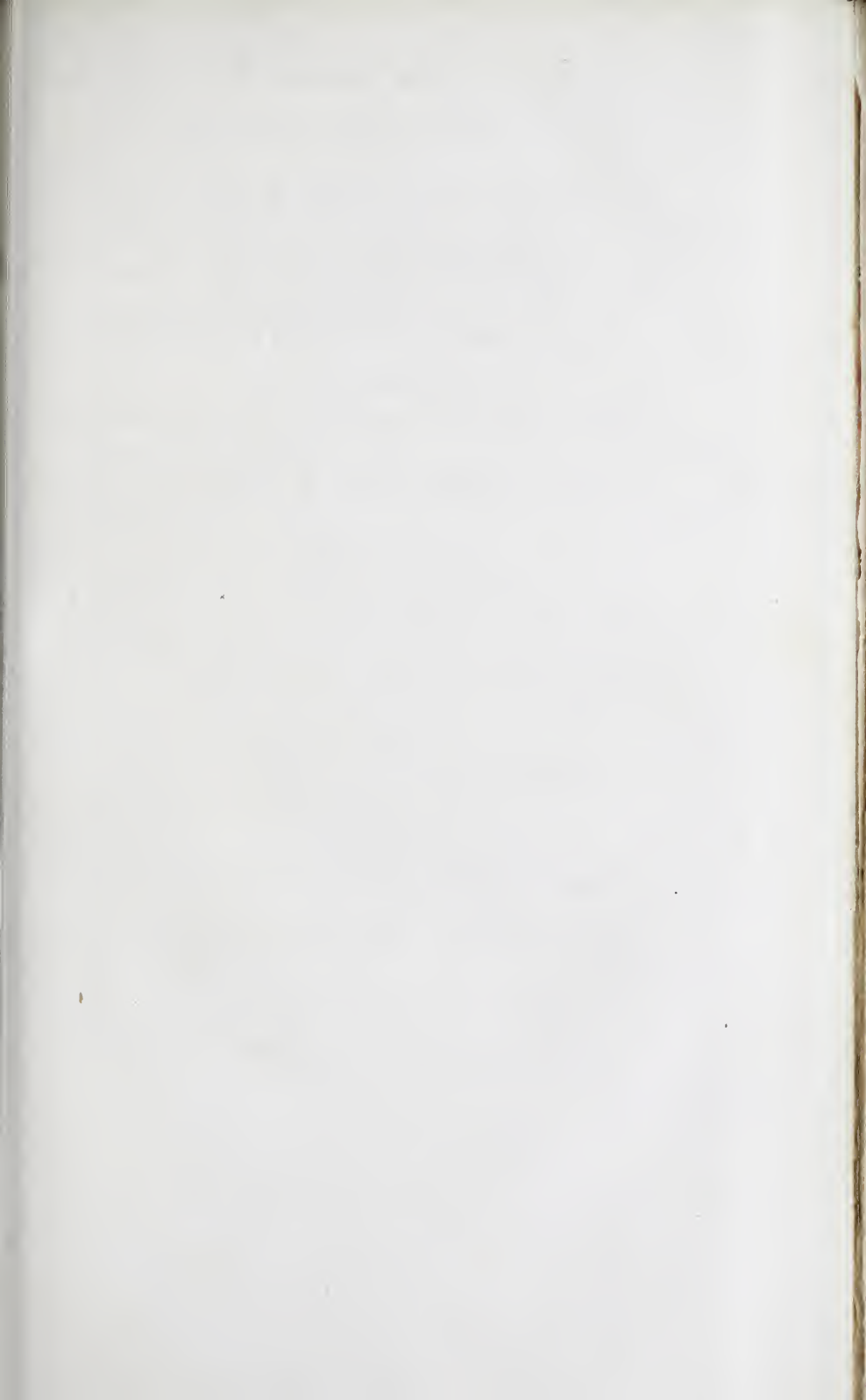
LE BRUN.

- 0. 11. 0 102 Two—St. John, after C. Le Brun Innocence under the protection of Justice, after Madame Le Brun, PROOFS, both fine

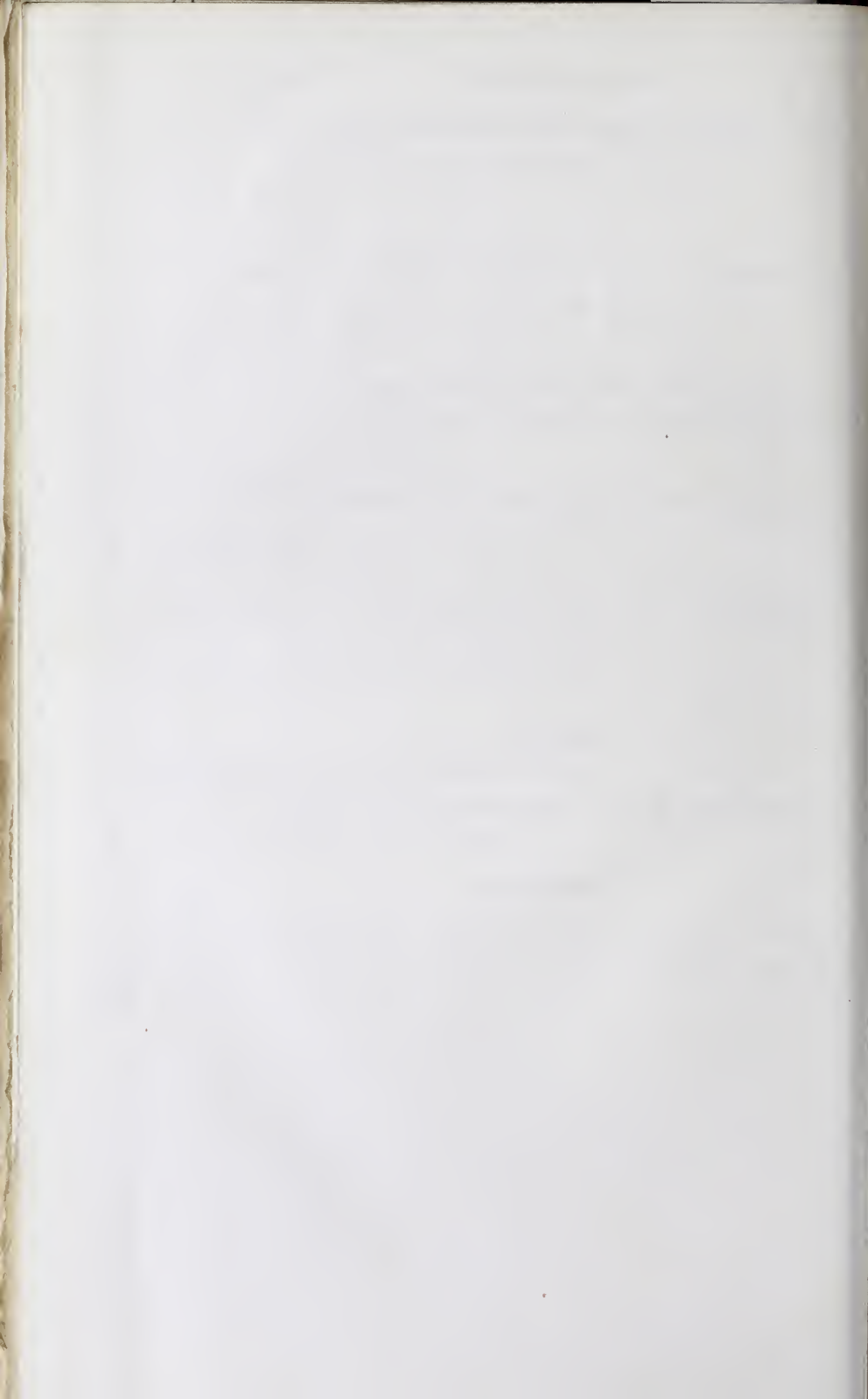
LAURENSEN.

- 4. 16. 0 103 Two—Bachus and Venus adorning the bust of Priapus, a Ticket for the Anacreontic Society, one A PROOF, before the letters, very rare

22 " 9 " 0







## MISS LISTER, AND W. LOCK.

LOT

- 104 One—The Flight into Egypt, a CURIOUS PROOF; *the ground unfinished, extra rare* ————— 0..14..0
- 105 One—Ditto, a *finished* PROOF, *before the publication* ————— 0..13..0
- 106 Two—The Market of Love, after Mr. Lock, PROOF, AND ETCHING, *very beautiful* ————— 1..5..0
- 107 One—A dance, Neapolitan, after Lock, PROOF ————— 0..12..0

## CLAUDE LORRAINE.

- 108 Two—The Morning, by Canot; and the Evening, by Bartolozzi and Mafon, *very fine* ————— 1..10..0
- 109 One—Æneas landing in Italy, by Mafon; the figures, by Bartolozzi, *fine* ————— 2..16..0

## J. P. DE LOUTHERBOURG.

- 110 One—The inside of the Royal-Exchange, A MOST BEAUTIFUL ETCHING, VERY RARE ————— 1..4..0
- 111 Two—Tom Jones, PROOF AND ETCHING, VERY FINE — 4..9..0
- 112 Two—The Shepherds of the Alps, and companion, ETCHINGS, VERY FINE AND RARE ————— 2..7..0
- 113 Two—DITTO, PROOFS, BEAUTIFUL ————— 1..12..0
- 114 Two—THE SNUFF-BOX, AND DEAD ASS, PROOFS, BEFORE ANY LETTERS, VERY RARE ————— 1..2..0
- 115 Two—Ditto, *with the letters, very fine* ————— 0..17..0
- 116 Two—The Tempest, and Perdita, PROOFS, *before any letters* — 2..0
- 117 Seven—Different subjects, from Bell's Edition of Shakspear; five PROOFS, BEFORE THE LETTERS, *very fine* ————— 2..10..0
- 118 Five—Ditto, Bell's Theatre, from various Masters, PROOFS, *before the letters* ————— 1..16..0
- 119 Four—Ditto, PROOFS, AND ETCHINGS, *extra rare* ————— 1..1..0
- 120 Four—Ditto, PROOFS —————
- 121 One—Signora Bastardelli ————— 0..8..6

22..18..6

L

14th Day.

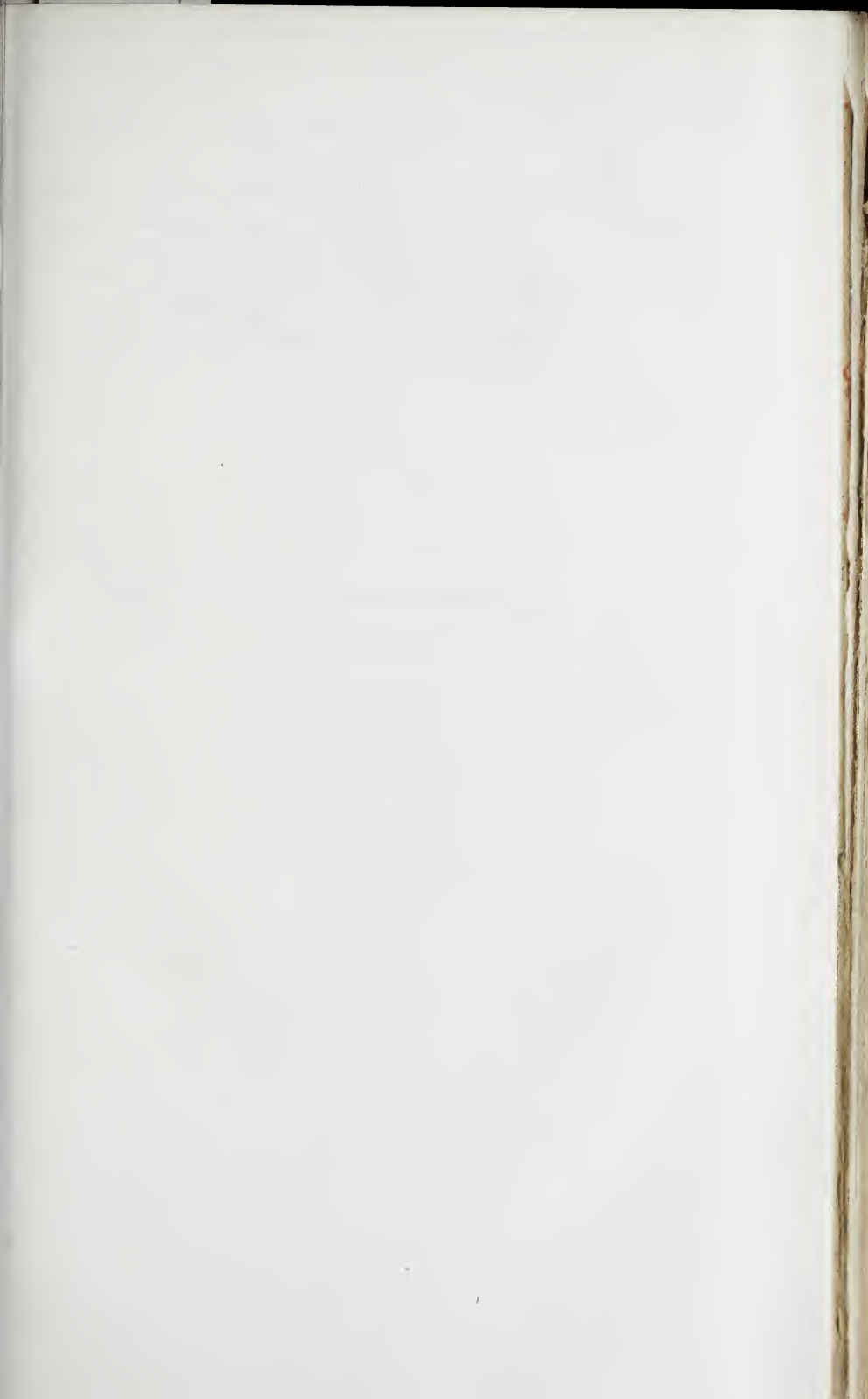
BARTOLOZZI'S WORKS.

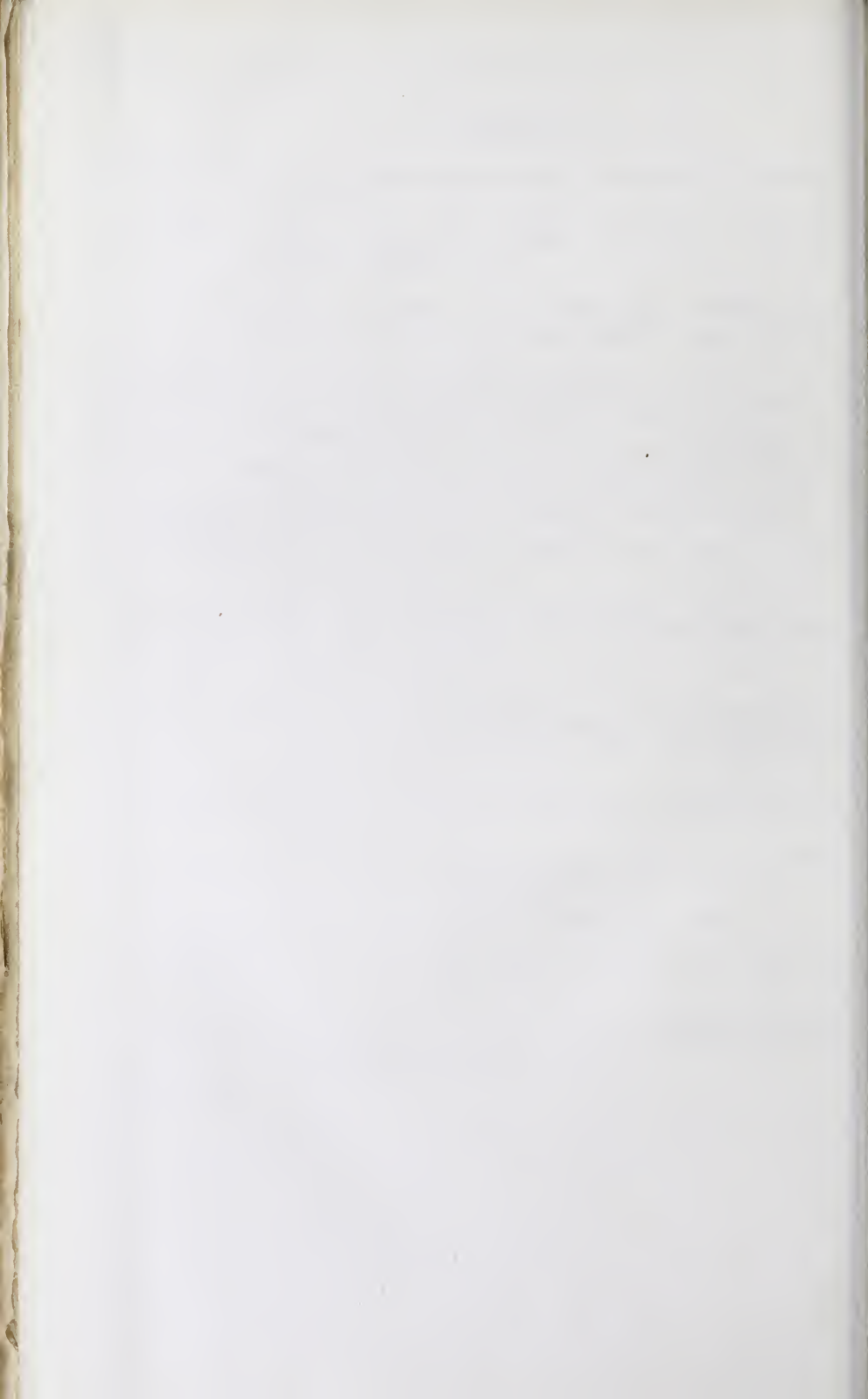
B. LUTI.

LOT

- 0..15..0 122 Two—Narcissus, and Hippomanes and Atalanta, PROOFS, *very rare and fine*
- 0..8..0 123 Five—A Holy Family, Angelica and Medora, and Mercury teaching Cupid to
- MADAN, DUCHESS OF MONTROSE, MARTIN, C. MARRATTI, MIDDLETON, MORTIMER, AND NIXON.
- 0..10..0 124 Two—Ophelia, after Madan, PROOFS
- 0..13..0 125 One—The Exalted Soul, after her Grace the Duchefs of Montrose, PROOF, *before the letters*
- 1..2..0 126 Two—The Death of Lady Jane Grey, and the Death of Eleanora, after Martin, PROOFS, *before the letters*
- 0..12..0 127 One—Imogen's Chamber, after Ditto, PROOF, *very fine*
- 0..12..0 128 One—Lady Macduff, after Ditto, PROOF, *before any letters and marginal lines, very rare*
- 1..1..0 129 One—Ditto, after Ditto, PROOF, *very fine*
- 0..11..0 130 One—Flight into Egypt, after C. Marratti, PROOF, *before the letters, very rare*
- 0..13..0 131 One—Ditto, after Ditto, PROOF, *very fine*
- 0..11..0 132 Two—A Landscape with Figures, by Lady Middleton, A MOST BEAUTIFUL ETCHING; and a Holy Family, after C. Marratti, *fine*
- 1..1..0 133 Two—The Death of Sir P. Sidney, after Mortimer, PROOFS; *one before any letters*
- 1..1..0 134 Two—Venus and Adonis, after Ditto, ETCHING, AND PROOF, *before the letters, very fine, and extra rare*
- 1..1..0 135 One—A Toxophilite Ticket, after Martin, PROOF
- 0..8..0 136 Two—Ophelia, from Nixon, *proof, one before the publication*
- 0..14..0 137 One—An Allegorical Subject, by Martin, PROOF, *before any letters*
- 0..10..0 138 Two—PROOFS, AND LETTERS, by Mortimer.—Engraved for Miss Burney's Novel of Evelina

12" 3' 16





14th Day.

BARTOLOZZI'S WORKS.

*at*

JOHN OPIE, R. A.

LOT

- 139 The Freeing of Amoret, AN ETCHING ————— 0. 8. 0
- 140 One—Ditto, PROOF, *before the letters, very fine* ————— 1. 9. 0
- 141 Two—Henry and Emma, and Mufidora, PROOFS, *before any letters, extremely fine* ————— 0. 10. 0
- 142 Two—Henry and Emma, and Damon and Mufidora, ETCHINGS, *extra rare* ————— 1. 13. 0

4. 0. 0

END OF THE FOURTEENTH DAY'S SALE.

17. 9. 0  
 35. 16. 0  
 16. 6. 6  
 12. 7. 6  
 14. 13. 6  
 22. 9. 0  
 22. 18. 6  
 12. 3. 6  
 400. 0  


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 158. 2. 0



Fifteenth Day's Sale.

Friday 13<sup>th</sup> March, 1801.

BARTOLOZZI's WORKS.

G. AND N. POUSSIN, AND PANINI.

LOT

- 1..7..01 FIVE—The Death of Eudamidas, and four others, after Panini  
One—An etching, after G. Pouffin, *fine*  
One—A Holy Family, an etching, *very rare, before the name of the artists*
- 2..10..02 One—Ditto, ditto, *with the names, rare*
- 0..19..03 One—Ditto, *finished proof, fine*

PETER S.

- 0..19..04 Two—The Angelic Child, *remarkably scarce,*  
The companion, after Violet, *proofs, very fine*
- 0..17..05 Two—Angels and Cherubims, after Viera, PROOFS, BEFORE ANY LETTERS, VERY FINE
- 0..10..06 Two—Same subject, *with the letters, FITTO*

72.6







15th Day.

BARTOLOZZI'S WORKS.

2

LOT

- 7 One—The Spirit of a Child ascending into Heaven, AN ETCHING, *very rare* ————— 1.. 6.. 0
- 8 One—Ditto, A PROOF, WITH A CURIOUS INSCRIPTION AFTER THE ENGRAVER'S NAME, PRESQUE UNIQUE ——— 1.. 15.. 0
- 9 One—Ditto, with the arms, *very fine* ————— 1.. 11.. 6
- 10 One—The Apotheosis of a Lady, PROOF, *very fine* ——— 0.. 10.. 6
- 11 One—The Resurrection of a Pious Family, WITH THE CREST, *very fine, and extra rare* ————— 3.. 3.. 0
- 12 One—The same, A PROOF, also fine ————— 2.. 2.. 0
- 13 One—The Death-Bed of the Just, *an etching* ————— 0.. 14.. 0
- 14 One—Ditto, Ditto, PROOF ————— 0.. 15.. 0

## PATEL.

- 15 Two—Venus attired by the Graces ————— }  
 The Rustic Traveller, *the landscape engraved by Vivares, the figures by Bartolozzi*, PROOFS, VERY FINE ————— } 1.. 16.. 0

- 16 Cottagers at the bottom of Mount Vesuvius, PROOF, *before the letters, very fine* ————— 1.. 5.. 0

## RAMBERG.

- 17 Two—Faith, Hope, and Charity, PROOFS, *before the letters* ——— 0.. 10.. 0
- 18 Two—Alphonso and Aciloe, and the death of Cora, PROOFS, *from Miss Williams's Peru* ————— 0.. 6.. 0
- 19 Two—From the Sorrows of Werter, PROOFS ————— 0.. 5.. 0
- 20 Two—From the Vicar of Wakefield, PROOFS, *before the letters* — 0.. 6.. 0
- 21 Two—Ditto, Ditto ————— 0.. 5.. 0
- 22 One—The strawberry-basket ————— 6.. 10.. 0
- 23 Two—Historical ————— —————
- 24 Two—Ditto by Lanfer and Bartolozzi, ETCHINGS, *rare* ——— 0.. 6.. 0
- 25 Nine—PROOFS, with variations, *engraved for Mr. Ernst* ——— 3.. 3.. 0  
*very rare* —————

Q

20 15 6

## RAPHAEL, REBECCA, AND REINAGLE.

LOT

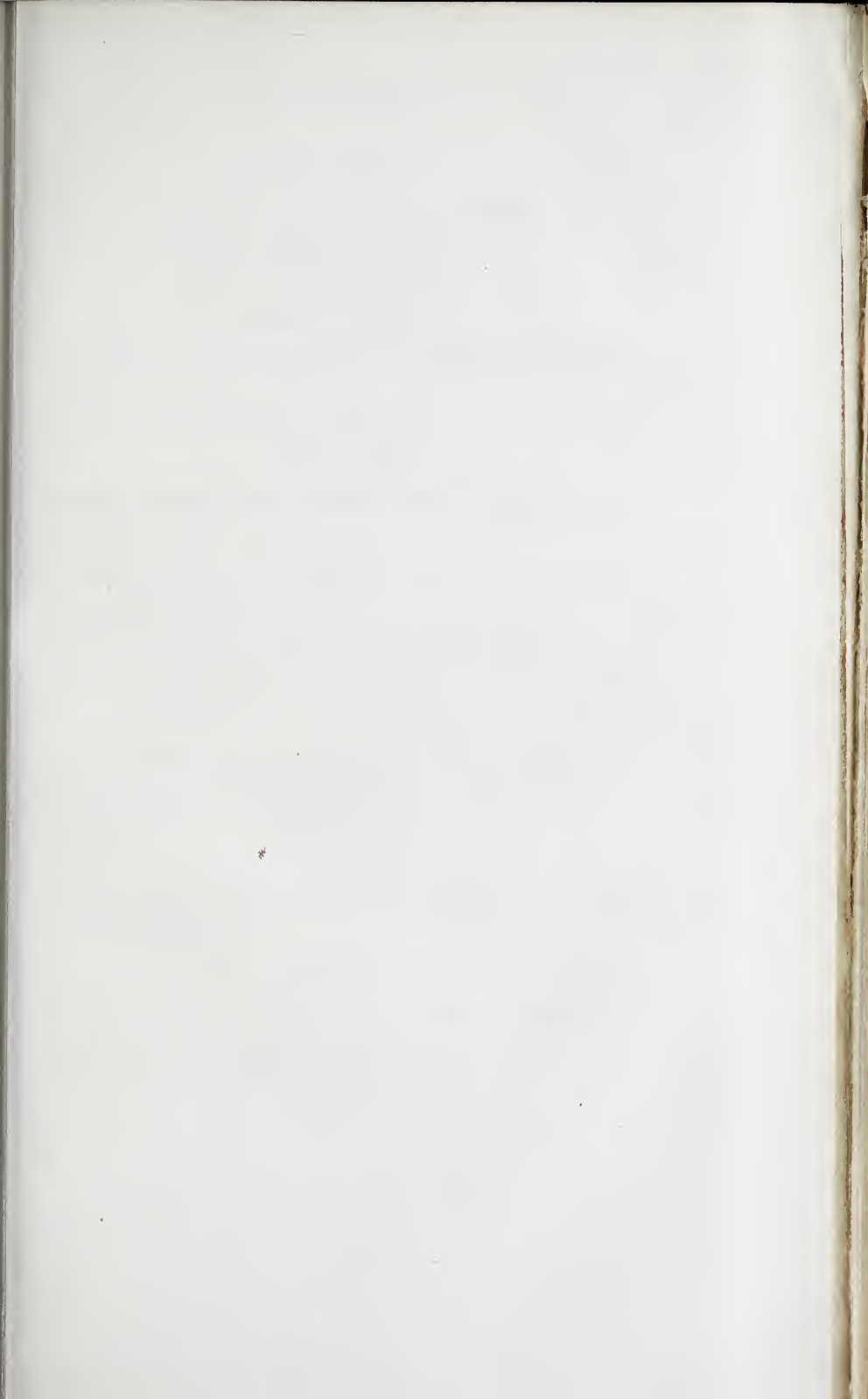
3. 14. 026 One—The Lady of the Fish, after Raphael, an ETCHING, VERY FINE AND RARE
5. 2. 027 One—Ditto, PROOF, BEFORE THE LETTERS, UNCOMMONLY BRILLIANT
1. 6. 028 One—DITTO, *with the letters before the alteration*
2. 2. 029 Two—The Madona della Sedia, after ditto, PROOFS, *with and without the arms, one very rare*
2. 5. 030 One—An emblematical subject of four figures, after Rebecca, PROOF, *very rare, Ticket for Cox's Museum Lottery*  
Cupid inspiring the Plants with Love, after Reinagle, the Land-
- \* 2. 8. 030scape by Lanseer, and the figures by Bartolozzi, PROOFS, ONE BEFORE THE ARTISTS NAMES, engraved for Dr. Thornton's Botanical History

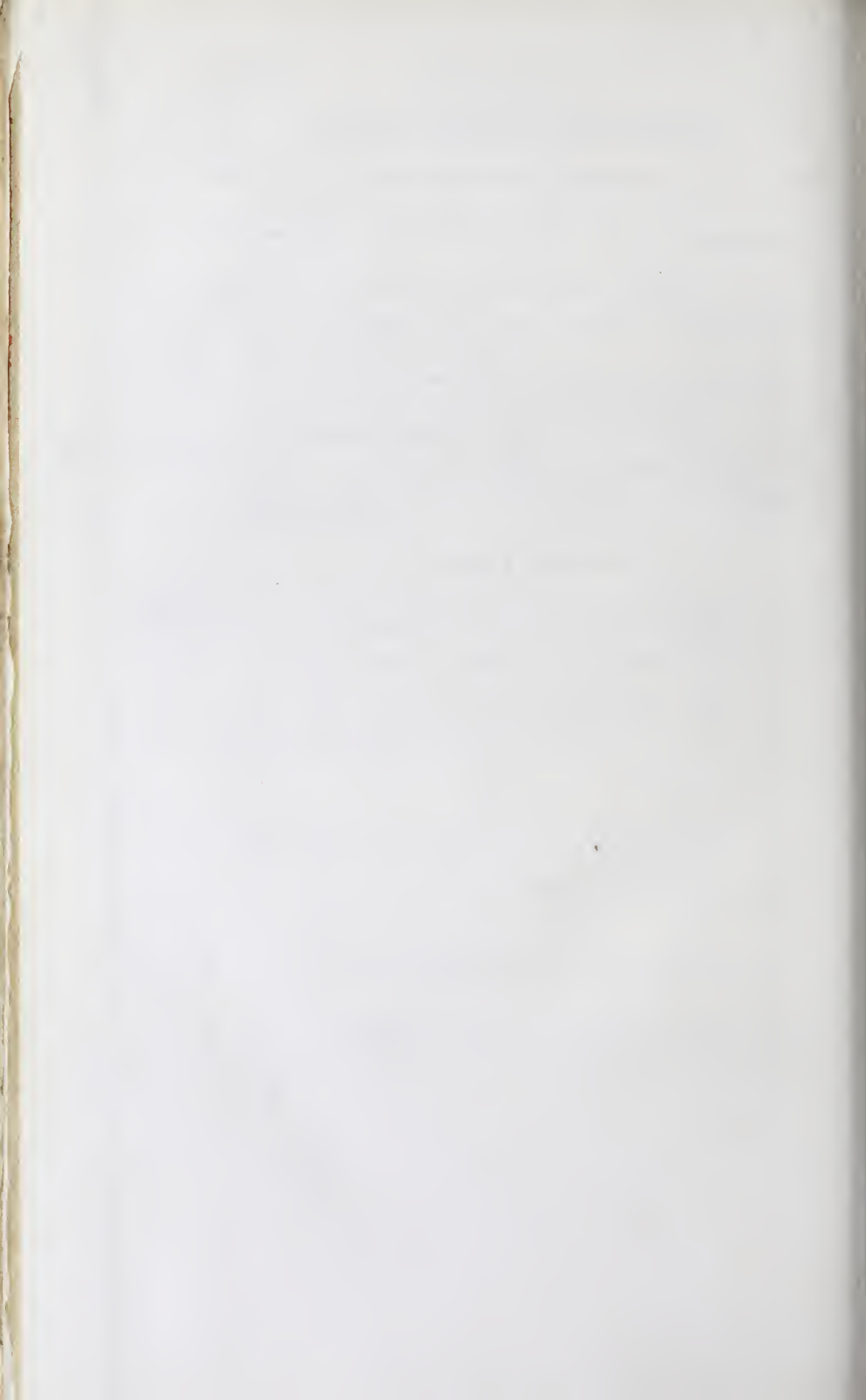
## SIR JOSHUA REYNOLDS.

1. 7. 031 Two—Girl and Kitten, and Lesbia, PROOFS, *very fine*
2. 10. 032 Two—Venus chiding Cupid, PROOFS, *brown and red*
1. 0. 033 Two—The Cottagers, PROOFS, *in black, before the letters, rare*
0. 8. 034 One—Ditto, PROOF, *in brown, with the letters*
1. 9. 035 One—Thais, PROOF, *in black, before the letters, scarce*
1. 0. 036 One—Ditto, DITTO, *brown, brilliant*

## RIGAUD.

2. 16. 037 One—Sampson and Delilah, AN ETCHING, *extra rare*
1. 0. 038 One—Ditto, PROOF, *before the letters, extremely fine*
0. 19. 039 Two—Lovelace in prison, and the death of Lindamore, *etching*
0. 15. 040 Two—Ditto, PROOFS, *without the letters*
0. 7. 041 Two—Ditto, PROOFS, *with the letters*
1. 11. 042 Two—The Empress Matilda and Jane of Flanders, FINE PROOFS
1. 15. 043 Three—Vortigern and Rowena, and Edward the Black Prince, presenting his prisoner, the King of France, to his father, FINE PROOFS
29. 16. 6







15th Day.

BARTOLOZZI'S WORKS.

*L*

A. DEL SARTO.

LOT

- 44 One—A holy Family, *before the letters*, AN ETCHING, RARE 1. 18. 0
- 45 One—Ditto, *before any letters*, extremely rare 3. 3. 0
- 46 One—Ditto, *ditto*, with the letters, very fine 0. 13. 0

LADY SPENCER.

- 47 One—Cupid and Psyche, *engraved for a description of Marchant's gems* 1. 9. 0
- 48 One—Comfort, *a beautiful etching*, rare 1. 1. 0

STOTHARD.

- 49 Three—Allegorical subjects, one the Graces presenting the Cestus to Diana, *engraved on the occasion of M. D'Aguiar's marriage*, ETCHING AND PROOF, with variations, rare 3. 3. 0
- 50 Two—One Ditto, with the letters, and the Royal Cumberland Freemason's School Ticket 1. 14. 0
- 51 Two—The origin of design, *engraved for Mr. Jeffries' card* 1. 0. 0
- 52 One—St. Cecilia, attended by Angels, ETCHINGS, AND PROOFS, with variations, extremely curious, for Dr. Arnold's concert 3. 0. 0
- 53 Four—Different subjects, *engraved for Good's prayer-book*, proofs 1. 18. 0
- 54 Fourteen—From Milton's Paradise Lost, PROOFS, some without the artists' names, extremely fine 5. 15. 6

TOMKINS.

- 55 Four—Two subjects from the Fool of Quality, PROOFS, with and without the letters 0. 10. 0

TRESHAM.

- 56 Two—La Gara Fra L'Amore e la Musica, PROOF AND ETCHING, rare 1. 2. 0
- 57 Six—From Shakespeare, PROOFS, AND ETCHINGS 2. 10. 0

Q 3

28 76 6



15th Day.

BARTOLOZZI'S WORKS.

LOT

- 1.11.6 58 Three—An allegorical subject, in which is introduced a medal-  
lion of his Majesty, ETCHING AND PROOF, rare, engraved for  
*Mr. Bowyer's History of England*

VIERA AND VIOLET.

- 1.0.0 59 Two—The death of Dido and Apollo, *ast. r Viera*, PROOF, before  
*any letters, engraved for Dulau's edition of Virgil*
- 1.9.0 60 Two—Fancy heads, PROOFS

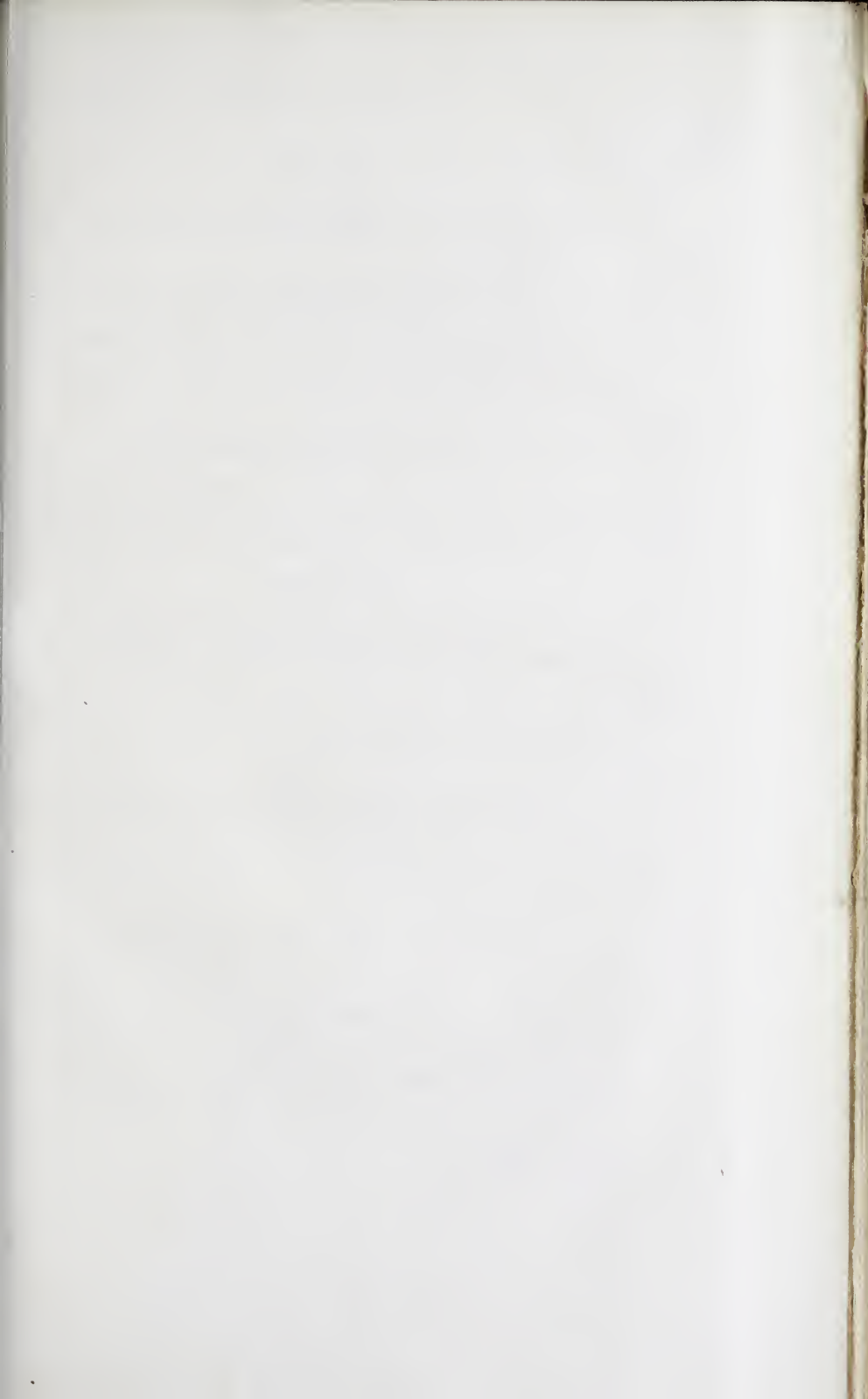
WEST.

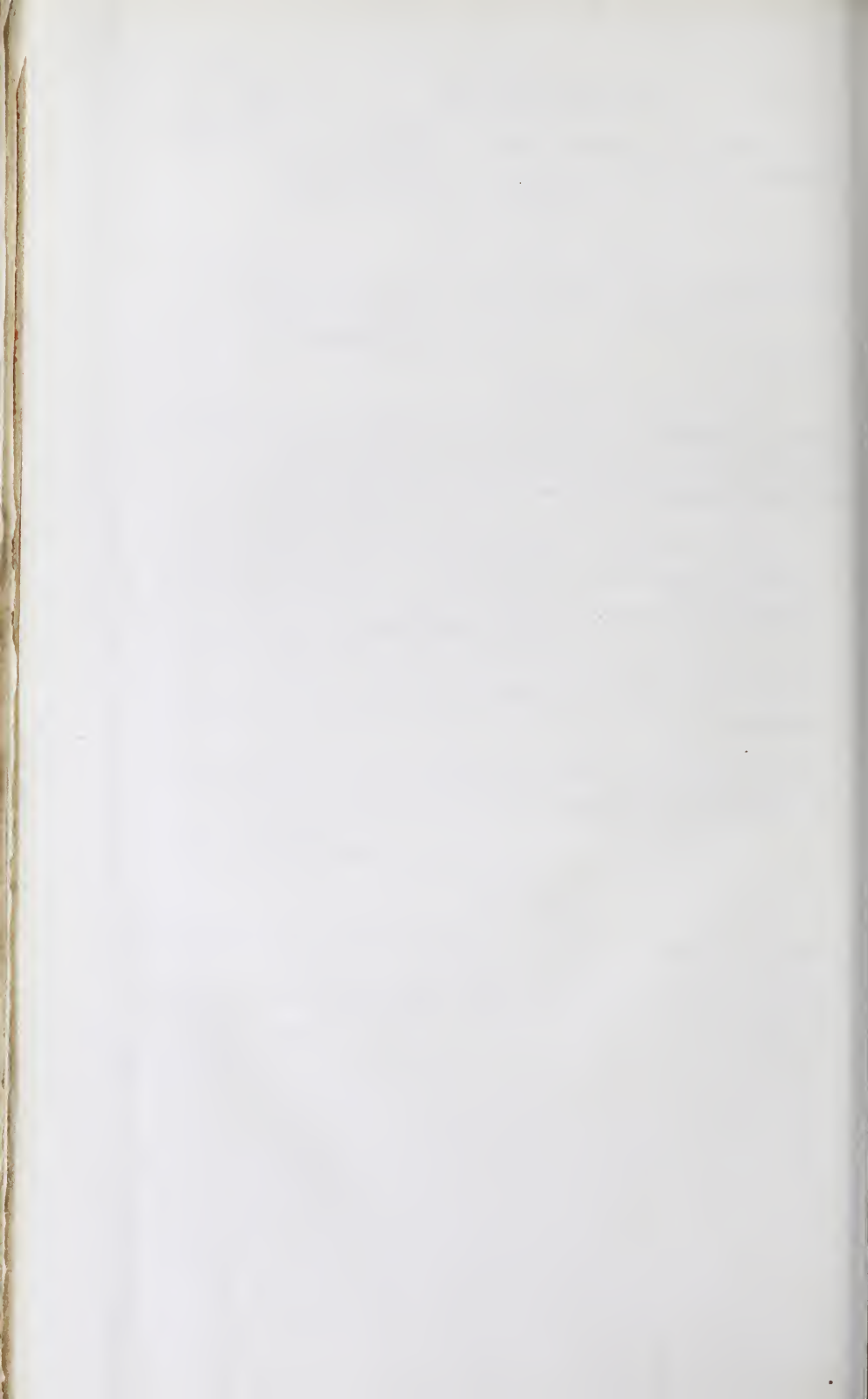
- 3.10.0 61 Three—Britannia under the auspices of George III. offering  
encouragement to the Arts, ETCHING, PROOF, AND LETTERS,  
*very fine and curious.—Engraved for Mr. Barnard's Catalogue  
of Drawings*
- 7.7.0 62 Two—AN INDIAN FAMILY, AND JONAH, PROOFS, EX.  
RARE.—*For a Frontispiece to an Oratorio, composed by Felsted*
- 2.15.0 63 Three—The Origin of Design, PROOFS, *all with variations.—*  
*Engraved for Mr. Sandby's Card*
- 2.2.0 64 One—AGRICULTURE — A MOST BEAUTIFUL ETCHING,  
FROM A PICTURE AT WINDSOR-LODGE
- 1.15.0 65 One—GENIUS RAISING THE FINE ARTS, ITS COMPANION,  
DITTO
- 2.0.0 66 One—St. Paul at the island of Melita, *proof, before the alteration  
of the head of St. Paul, and the small figures near the ship, ex-  
tremely rare*
- 0.19.0 67 One—Ditto, PROOF, *very fine*

WESTALL.

- 2.15.0 68 Two—The departure of Mary Queen of Scots, and companion,  
PROOFS
- 0.16.0 69 One—Joan D'Arc, PROOF, BEFORE ANY LETTERS, VERY  
FINE

17.9.6





14th Day.

BARTOLOZZI'S WORKS.

## WEBBER.

LOT

- 70 One—The death of Captain Cook, ETCHING, *extra fine and rare* ————— 3. 3. 0
- 71 One—Ditto, PROOF, *before the alteration, extra rare* ————— 3. 3. 0
- 72 One—Ditto, *after the alteration, very fine* ————— 2. 3. 0
- 73 Two—Ditto, *small plate, PROOF AND ETCHING* ————— 1. 16. 0
- 74 Two—The Dance, and Indians sitting round a fire.—From *Cook's Voyages, BEFORE THE NUMBERS, EXTREMELY FINE AND SCARCE* ————— 7. 17. 6
- 75 One—A woman bringing a present, *from Ditto, ETCHING PRESQUE UNIQUE* ————— 3. 0. 0
- 76 One—DITTO, PROOF, ON LARGE PAPER, *extra fine and rare* 3. 3. 0
- 77 One—A Head, *after Hodges, Ditto, from Ditto, very fine* — 0. 15. 0

## WHEATLEY.

- 78 Two—The Goldfinch and Laretta, PROOFS ————— 0. 11. 6
- 79 Two—Summer and Winter, MOST BEAUTIFUL PROOFS, *before the Artists names* ————— 0. 10. 5
- 80 Four—The Seasons, PROOFS ————— 2. 2. 0
- 81 Two—The Raree-Show, and the Fairing, PROOFS, *in black and brown* ————— 1. 14. 6
- 82 Two—The Water-Crefs Girl, PROOFS, *before the letters* — 0. 6. 0
- 83 One—The Return from Shooting, AN ETCHING, *extra fine and rare* ————— 3. 5. 0
- 84 One—Ditto, PROOF, *very fine* ————— 0. 14. 0

## ZOCCHI, ZUCCHI, AND ZUCCARELLI.

- 85 Twelve—The Months, *from Zocchi, very fine* ————— 0. 12. 0
- 86 One—An allegorical subject, *after Zucchi.— A Student conducted to Minerva, who points to Italy as the Country from whence all elegance in the Arts is derived.—PROOF, before any letters. Frontispiece to Adam's Architecture* ————— 2. 2. 0

36 17 0

15th Day.  
LOT

BARTOLOZZI'S WORKS.

- 0.10.0 87 One—Ditto, with the letters, with a variation in the trumpet, and in the figure above the ram's head
- 0.0.0 88 One—THE DEPARTURE OF ABRAHAM AND LOT, FROM ZUCCARELLI: A MOST BEAUTIFUL PROOF, BEFORE ANY LETTERS, very rare
- 1.10.0 89 Two—The Italian Ball and Wedding, ETCHINGS, very fine
- 2.2.0 90 One—DITTO, THE BALL, before the alterations in the heads of the female figures, PROOF, extra rare
- 2.2.0 91 Two—Ditto, PROOFS, VERY BEAUTIFUL
- 3.3.0 92 Two—The Storm, and companion, after Ditto, PROOFS Landscape by Byrne; and Figures by Bartolozzi

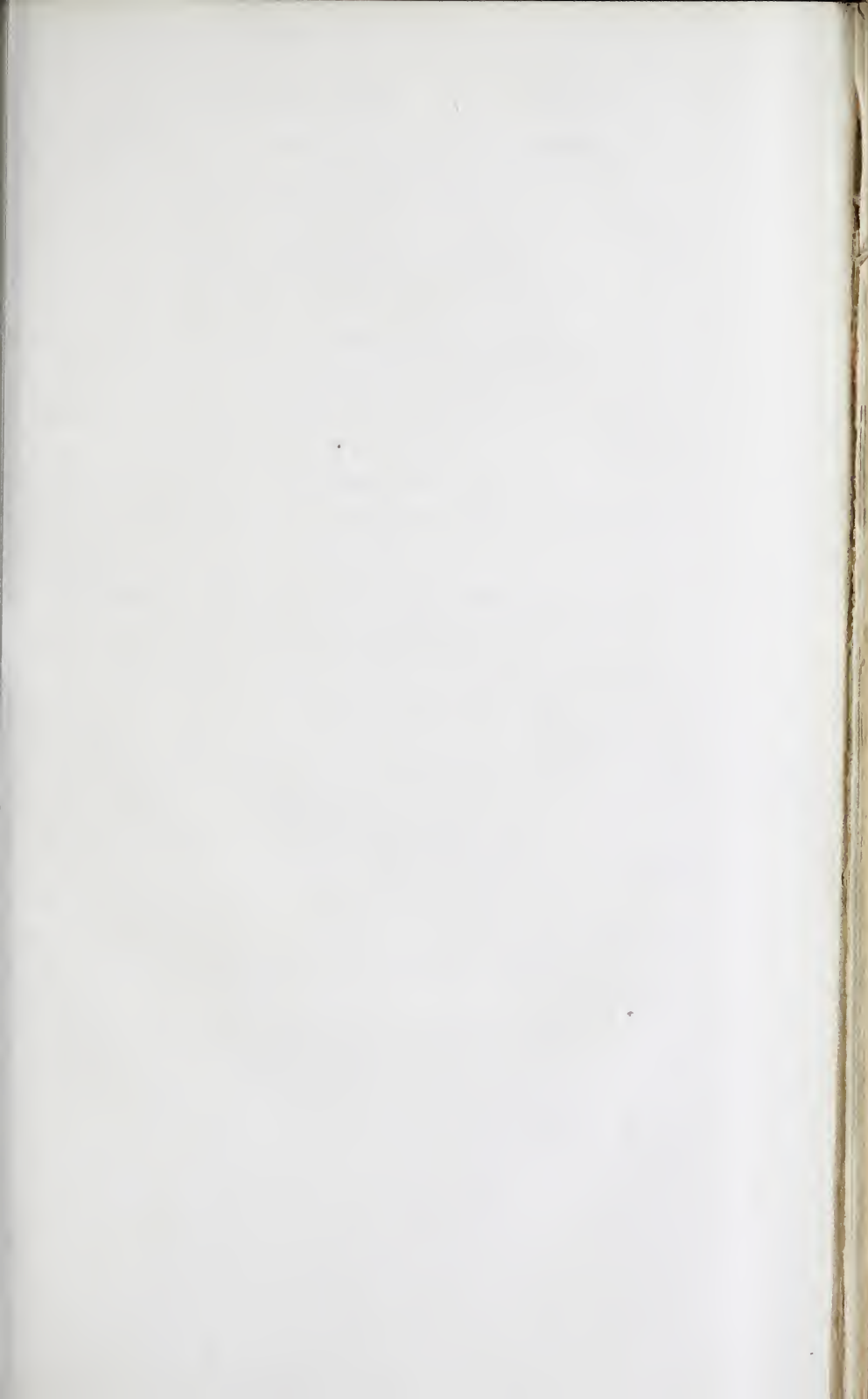
*On account of the want of room, must be marked at the end of each Lot*

ENGLISH PORTRAITS.

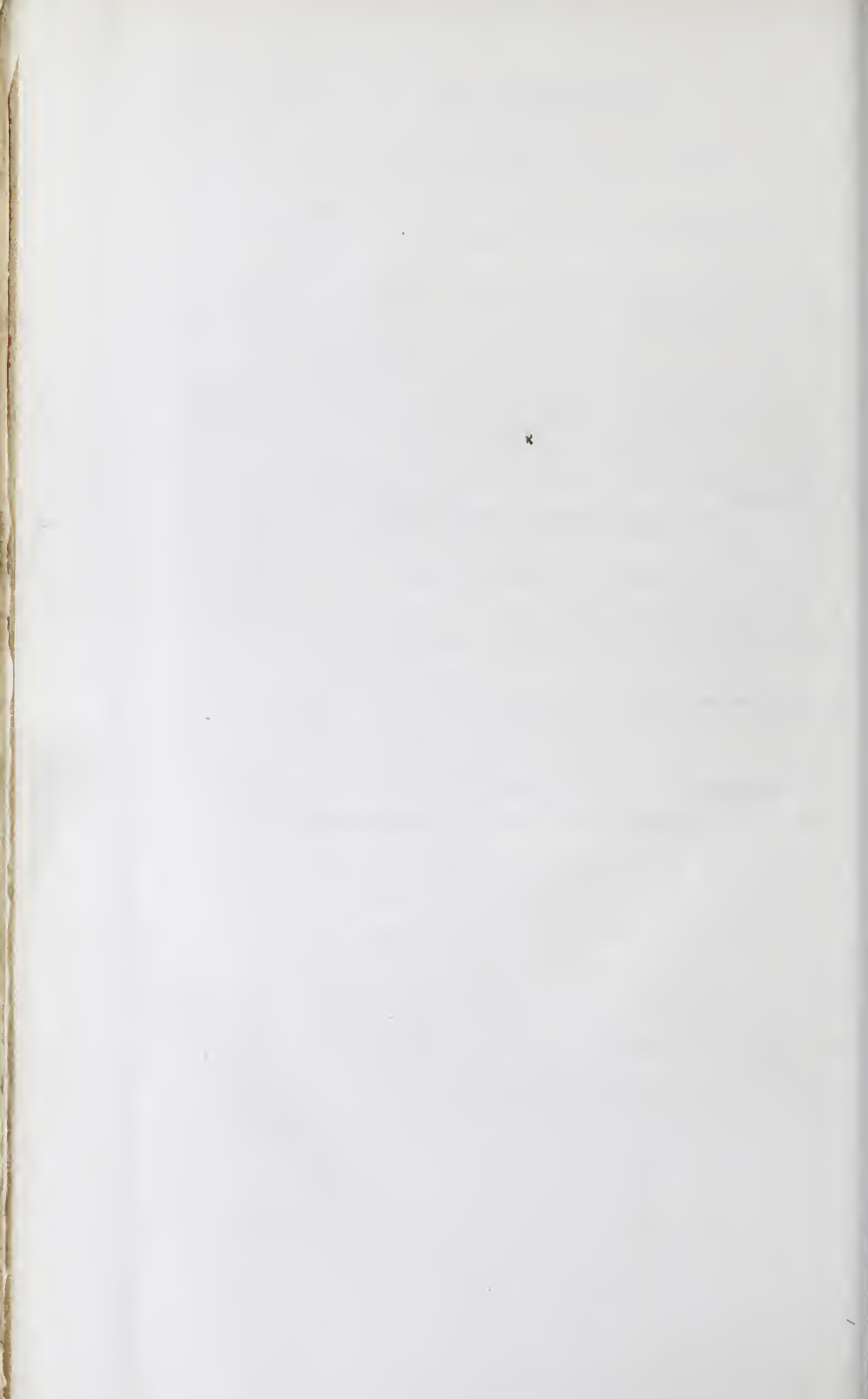
KINGS, PRINCES, PEERS. &c.

- 93 Two—Henricus VI. and Archbishop Chychele, rare 1.1.0
- 94 Two—Henry VIII. and Edward VI. PROOFS; one before the names of the Artists 1.10.0
- 95 Two—Henry and Charles Brandon, Dukes of Suffolk, proofs, before the corners, very curious 3.3.0
- 96 One—Ditto, in one plate, PROOFS 1.0.0
- 97 One—GEORGE, Prince of Wales, PROOF, very fine 0.0.0
- 98 One—Wm Henry, Duke of Clarence, PROOF, AND ETCHING, curious 1.17.0
- 99 One—THE DEATH OF EARL CHATHAM, IN WHICH ARE INTRODUCED THE PORTRAITS OF MOST OF THE NOBILITY, proof, ON INDIA PAPER, VERY FINE 10.10.0
- 100 One—DITTO, THE ETCHING, EXTRA FINE AND RARE 7.0.0
- 101 One—CLINTON, DUKE OF NEWCASTLE, PROOF 0.10.0
- 102 One—CLIVE, LORD CLIVE, PROOF 3.5.0
- 103 One—CORNWALLIS, MARQUIS CORNWALLIS, large plate, PROOF, before any letters
- { One—DITTO, after Hamilton, and SIR H. CLINTON, PROOFS, scarce 0.13.0

48.13.6









15th Day.

EARTOLOZZI'S WORKS.

LOT

- 25
- |    |  |          |
|----|--|----------|
| 04 | One—DUNNING, LORD ASHBURTON, ETCHING, extremely<br><i>fine, and rare</i>   | 4.4.0    |
| 05 | One—DITTO, PROOF, BEFORE THE PLATE WAS ALTERED,<br>PRESQUE UNIQUE  | 5.0.0    |
| 06 | One—DITTO, PROOF, <i>without any letters, extra fine</i>   | 2.12.6   |
| 07 | Three—DITTO, OVALS, ETCHING, AND PROOFS, WITH<br>VARIATIONS, <i>very fine</i>  | 0.19.0   |
| 08 | Two—EGERTON, BISHOP OF DURHAM, PROOFS, <i>with and<br/>without the arms, very beautiful</i>  | 1.0.0    |
| 09 | One—ELLIOTT, LORD HEATHFIELD, ETCHING  | 1.0.0    |
| 10 | One—DITTO, PROOF, <i>very fine</i>   | 0.14.0   |
| 11 | One—FANE, LORD BURGHERSH   | 0.10.0   |
| 12 | Three—The Portrait of a Nobleman, <i>rare</i><br>FITZGIBBON, LORD FITZGIBBON, PROOFS, <i>one before the letters</i>                      | } 0.17.0 |
| 13 | Two—Dr. Irvine, and Dr. Kippax, PROOFS, <i>before any letters,<br/>very scarce</i>   |          |
| 14 | Three—Lunardi, Mrs. Sage, and Mr. Biggin, <i>after Rigaud,</i><br>PROOF, AND ETCHING; <i>and one after Cofway,</i> PROOFS                | 1.2.0    |
| 15 | Three—Maggi, Malone, PROOFS, and Martinelli; ONE VERY<br>CURIOUS, <i>with the letters</i>  | 1.0.0    |
| 16 | One—MURRAY, EARL MANSFIELD, ETCHING, UNIQUE  | 3.13.6   |
| 17 | One—DITTO, PROOF, <i>very fine</i>   | 1.2.0    |
| 18 | Three—PETTY, MARQUIS OF LANSDOWN, ETCHING, AND<br>PROOFS, WITH CURIOUS VARIATIONS  | 1.11.5   |
| 19 | Two—PITT, RIGHT HON. WM, PROOFS, VERY FINE   | 2.10.0   |
| 20 | One—PRATT, EARL CAMDEN, PROOF, <i>before any letters,<br/>very fine</i>  | 2.2.0    |
| 21 | Three—The bust of Pope, Rudiman, and Sancho, PROOFS,<br>BEFORE THE LETTERS   | 2.0.0    |
| 22 | Three—Philidor, PROOF AND LETTERS; and Dr. Woïde, A<br>PROOF, <i>very rare</i>   | 2.2.0    |
| 23 | ROBINSON, LORD GRANTHAM, and his Brothers, PROOFS,<br><i>with and without the letters; and Companion to Ditto, PROOF,<br/>extra rare</i> | 1.4.0    |

37.13.6

L

15th Day.

BARTOLOZZI'S WORKS.

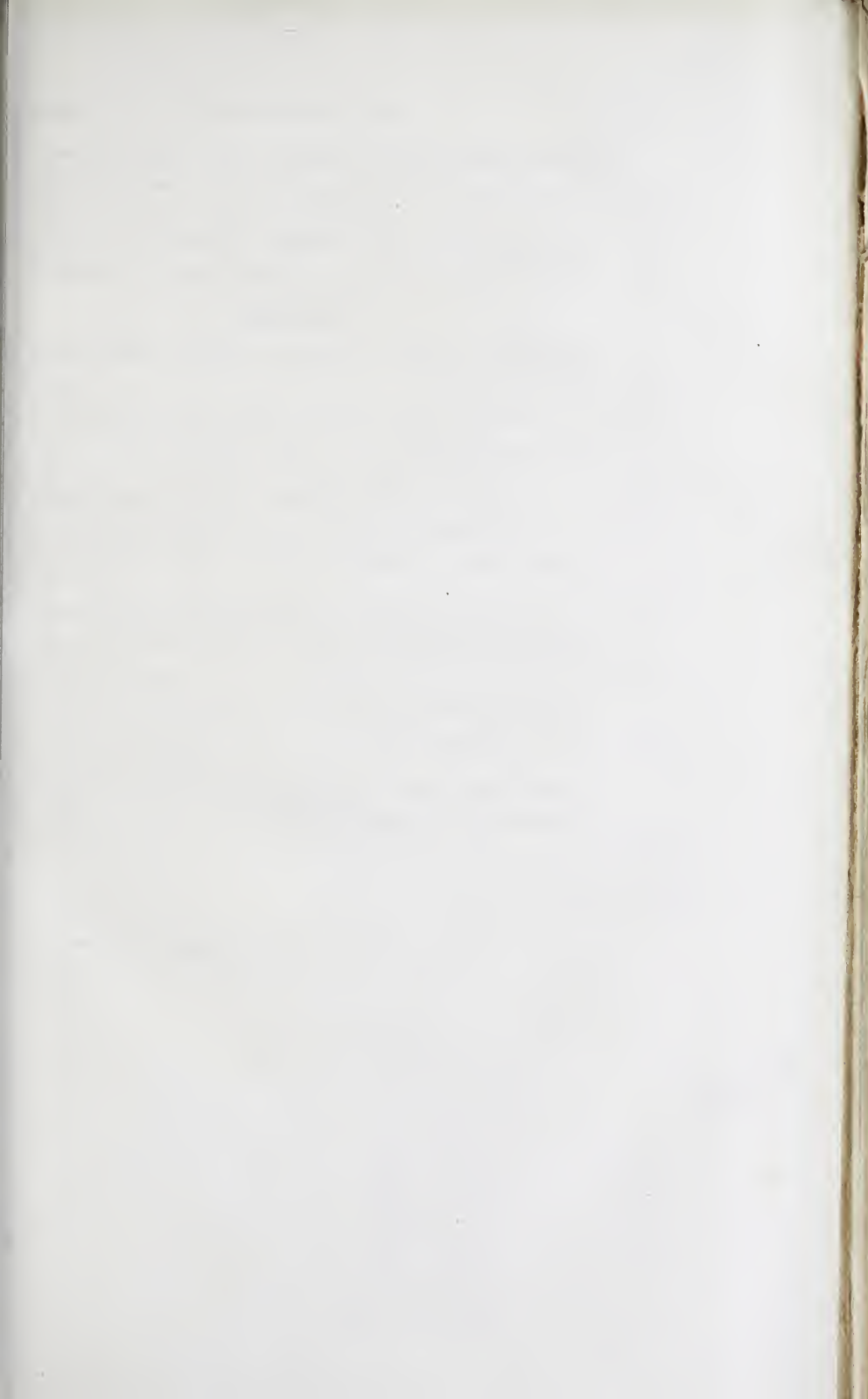
LOT

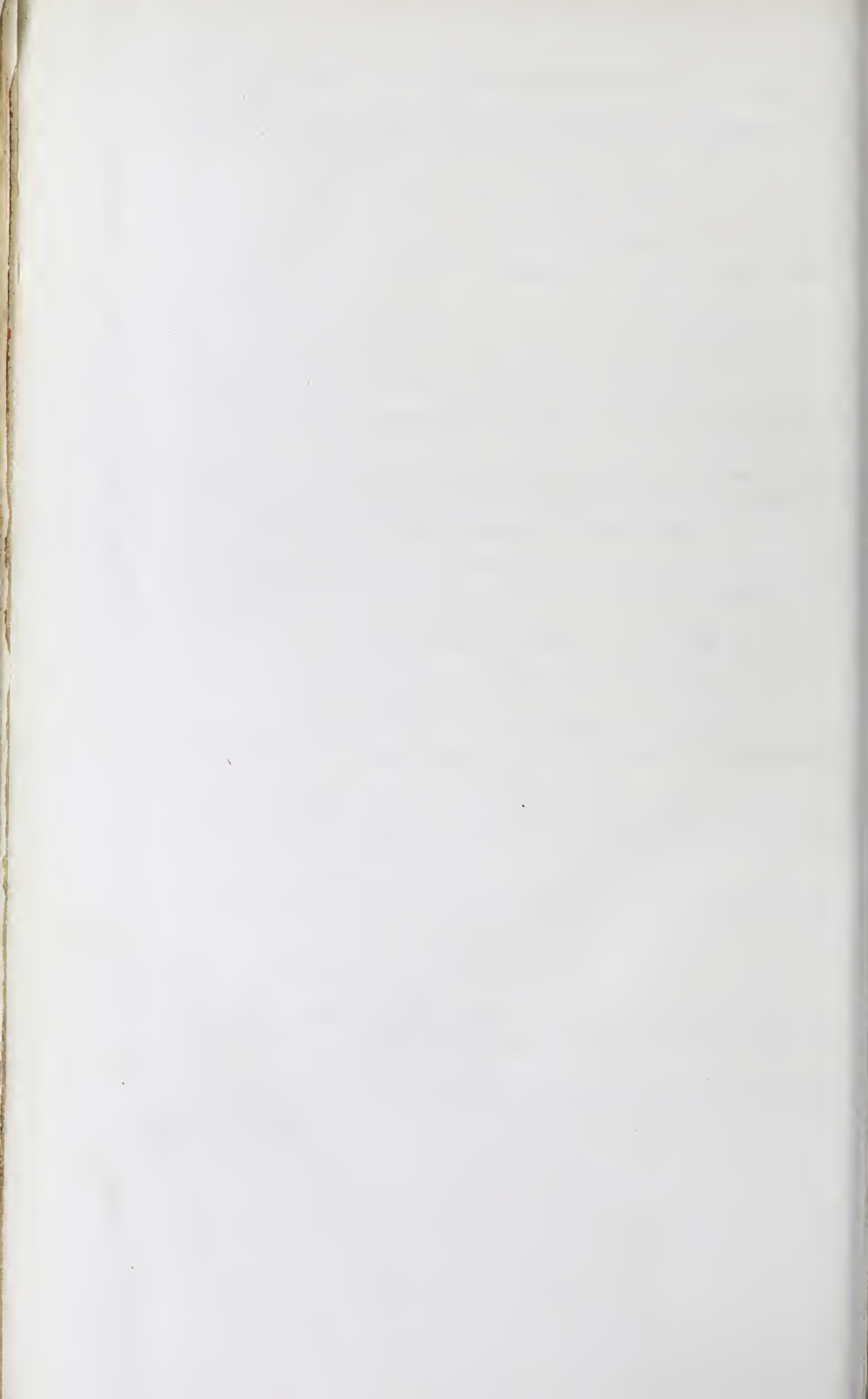
- 2..3..0 124 TWO—SPENCER, DUKE AND DUCHESS OF MARLBOROUGH  
PRIVATE PLATE, AN ETCHING, VERY RARE  
DITTO, PROOF, *before any letters, beautiful*
- 1..2..0 125 ONE—SPENCER, EARL SPENCER. *very fine, and rare*
- 5..12..0 126 TWO—STUART, VISCOUNT AND VISCOUNTESS MOUNT-  
STUART, PROOFS, *before any letters, private plate, very fine,  
and rare*
- 3..70..0 127 ONE—THURLOW, LORD THURLOW, ETCHING, *extra fine*
- 3..7..0 128 ONE—DITTO, PROOF, *before the arms, very rare*
- 2..12..6 129 DITTO, DITTO, *with the arms, very fine*
- 2..10..0 130 ONE—WEDDERBURN, LORD LOUGHBOROUGH, ETCHING,  
*extra fine*
- 1..10..0 131 ONE—DITTO, PROOF, *before the arms, and before the alteration*
- 1..0..0 132 ONE—DITTO, *with the arms, but before the alteration*
- N. B. The three preceding are exceeding rare.
- 1..0..0 133 ONE—DITTO, *with the alteration, and with the name of Northcote*
- 1..4..0 134 SIR W. WYNNE, PROOF, *before any letters, very fine, and rare*

ARMY, NAVY, AND PRIVATE PERSONS.

- 1..0..0 135 TWO—Alderman Beckford, and Colonel Cox, ONE A PROOF,  
*before the letters*
- 0..14..0 136 TWO—Captains Cooke and King, PROOFS, *rare*
- 1..5..0 137 TWO—Master Jeffery, Omai, and Peter the Wild Boy, PROOFS,  
AND LETTERS, *very scarce*
- 3..0..0 138 THREE—Lieutenant Riddell, PROOF, *before the letters*; and  
— Rogers, of Liverpool, PROOF, AND ETCHING, *extremely  
rare, private plates*
- 1..0..0 139 TWO—One, a feast, in which is introduced the portrait of Sir  
Tho. Robinson, and one of Colonel Stanley, PROOFS, *very rare*
- 3..0..0 140 SIR George Saville's Monument, AN ETCHING, *very rare,  
perhaps unique*
- 1..1..0 141 ONE—DITTO, PROOF, *before the letters were filled in*
- 0..13..0 142 THREE—Sir Cloudesley Shovel, Hawke, and —, PROOFS,  
*before the letters, fine*
- 0..12..0 143 Hon. Walter Stanhope, PROOFS, *with and without the letters*

38-1976





5th Day.  
OT

BARTOLOZZI'S WORKS.

*S*

- 14 Two—Theobald Wolfe, PROOFS, *with and without the letters, rare* \_\_\_\_\_ 0.10.0
- 5 Hon. P. Yorke, PROOF, AND ETCHING, *rare* \_\_\_\_\_ 0.19.0
- 6 Two—Cherubs Heads, *a monument erected to the memory of Mr. Woodmason's children, very fine* \_\_\_\_\_ 1.9.0

AUTHORS.

- 7 Three—Addison, Milton, and Watts, PROOFS, *two, before any letters* \_\_\_\_\_ 1.9.0
- 8 Two—Capel, a bust, PROOF, AND LETTERS, *very rare* \_\_\_\_\_ 1.0.0
- 9 Three—Earl Chesterfield, PROOF, AND LETTERS, *very fine, and rare* \_\_\_\_\_ 0.19.0
- 10 Three—Cicero, Cowper, and Edmondson, *very scarce* \_\_\_\_\_ 1.5.0
- 11 Two—Evelyn, PROOF, AND LETTERS, *uncommonly fine* \_\_\_\_\_ 2.0.0
- 12 Two—Leonard Euler, PROOFS, *one before the name, private plate* \_\_\_\_\_ 1.11.6
- 13 Two—Captains Grofe and Harris, PROOFS, *very rare* \_\_\_\_\_ 1.11.6
- 14 Two—Hollis and Whitlock, PROOFS, *extremely rare, engraved for Hollis's Memoirs* \_\_\_\_\_ 6.6.0
- 15 Three—The Bust of Homer, *small plate, and before the background was added in the large one, scarce, engraved for Mr. Townley, private plate* \_\_\_\_\_ 2.15.0
- 16 Three—Dr. Johnson, PROOF, *before any letters; and Joannes Secundus, PROOF, before the head was engraved on the medal, scarce.* \_\_\_\_\_ 3.13.6

25.2.6

END OF THE FIFTEENTH DAY'S SALE.

7.2.6  
 20.16.0  
 29.16.6  
 20.16.6  
 27.19.6  
 36.17.0  
 R 48.13.6  
 37.13.6  
 38.19.6  
 25.2.6  


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 381.18.0



SIXTEENTH DAY'S SALE.

Saturday 14<sup>th</sup> March 1801.

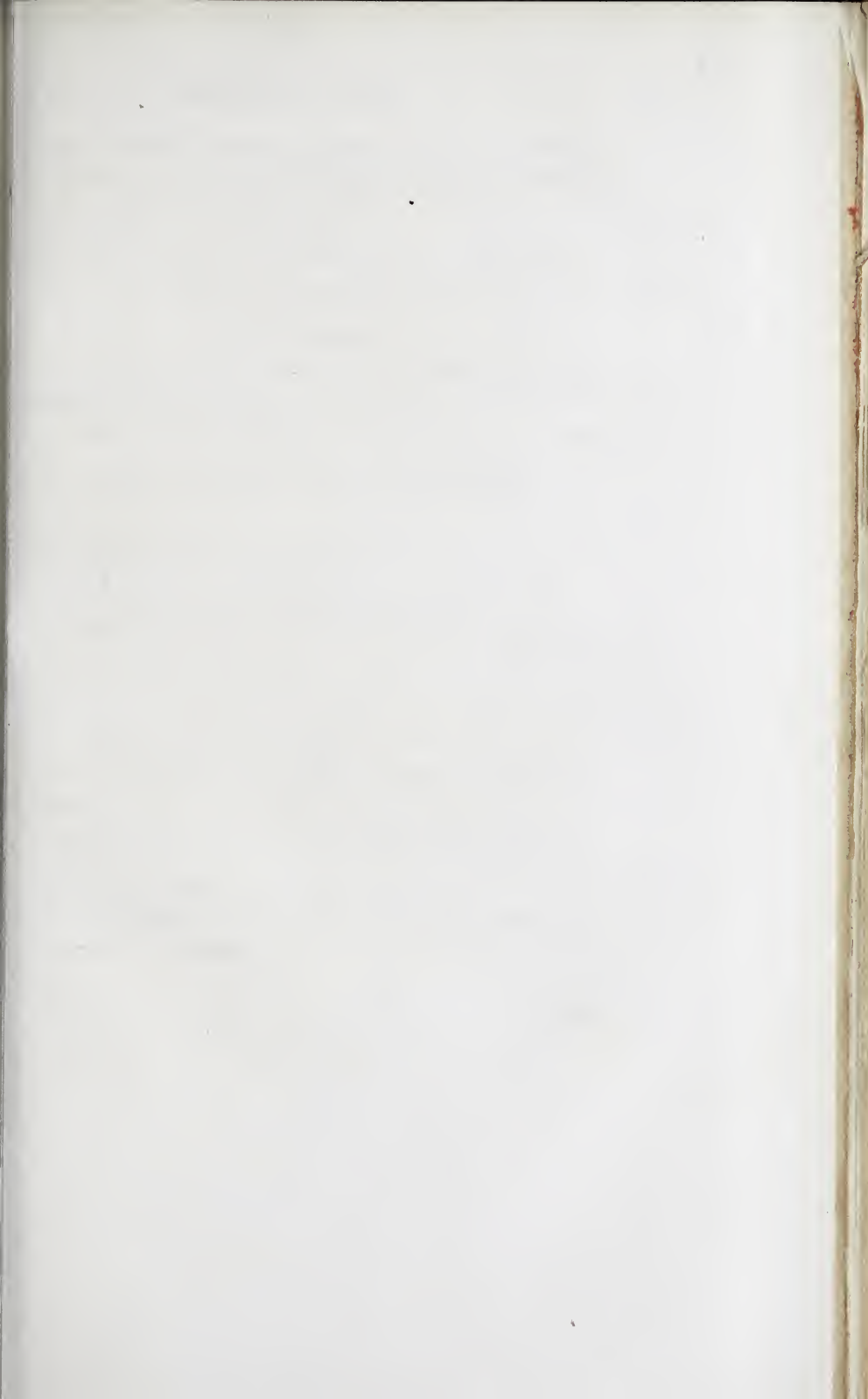
BARTOLOZZI'S WORKS.

PROFESSIONAL MEN.

LOT

1. 0. 0 1 TWO—Dr. Ash, PROOF AND ETCHING, *fine*
0. 10. 0 2 TWO—A Lecture on Gadding, in which the Portrait of Mr. Bannister is introduced, PROOF, before any letters; and Dr. Burney, PROOF, *very fine*
1. 3. 0 3 FOUR—Two Dr. Fothergill, PROOFS, in red and brown; Foote's Funeral Ticket, ETCHING, AND LETTERS, *very rare*
0. 14. 0 4 THREE — Giardini, Girri, and Handel; ONE A CURIOUS PROOF
1. 0. 0 5 ONE—The Statue of Handel, from Roubilliac, PROOF, before the letters
0. 10. 0 6 THREE—One, Haydn, PROOF, before the letters; and two, Henderson, PROOFS, with variations
1. 0. 0 7 ONE — Kemble in the character of Richard, AN ETCHING, before the plate was cleaned at the bottom, VERY CURIOUS
1. 4. 0 8 ONE—DITTO, PROOF, *very fine*
0. 17. 0 9 TWO—Dr. Maty and Dr. Leak, PROOFS, before any letters, private plate

2. 2. 0







.07

- o Three—A Sunday Evening's Concert, in which are introduced the Portraits of Pacchierotti, and several well-known Characters, PROOF; and two of Vestris, PROOFS AND LETTERS, WITH AND WITHOUT THE AQUATINT ————— 2..7..0
- 1 Four—Two, Violet, PROOFS, with variations; Dr. Willis, A PROOF, and Woollett, an etching, before any letters, extra rare — 1..3..0

## FOREIGNERS.

- 2 Three—Portrait of the King of France, and the Dauphin and Madame Elizabeth, PROOF AND ETCHING ————— 0..16..0
- 3 One—Frederick, King of Prussia, PROOF, before any letters, very fine ————— 0..14..0
- 4 Two—Henry Lubomirski, PROOFS, with variations, very beautiful ————— 1..19..0
- 5 One—General Aston, PROOF, without the letters, VERY FINE — 4..0..0
- 6 Five—M. D'Agno, Cardinal Bembo, Baron Goertz, &c. } — 3..18..0  
PROOFS, before the letters, very rare, private plates
- 7 One—Martin V. Juchen, ETCHING, VERY FINE AND RARE — 5..5..0
- 8 One—Ditto, fine ————— 1..10..0
- 9 One—Count De Lusi and Pinelli, RARE ————— 3..3..0
- o One—Aloysius Pifani, PROOF, very fine ————— 1..6..0
- 1 One—Ditto, with the letters out-lined ————— 0..14..0
- 2 Three—And: Quirino, and Cardinal Richlieu, PROOFS, with variations ————— 1..0..0
- 3 Two—Van. Noort, ETCHING AND PROOF, before any letters, extra rare ————— 1..0..0
- 4 One—The Apotheosis of Louis XVI. proof ————— 1..6..0
- 5 One—The Assassination of BUONAPARTE, with the Portrait of CHERACHI, the Sculptor ————— 1..0..0

31..9..0

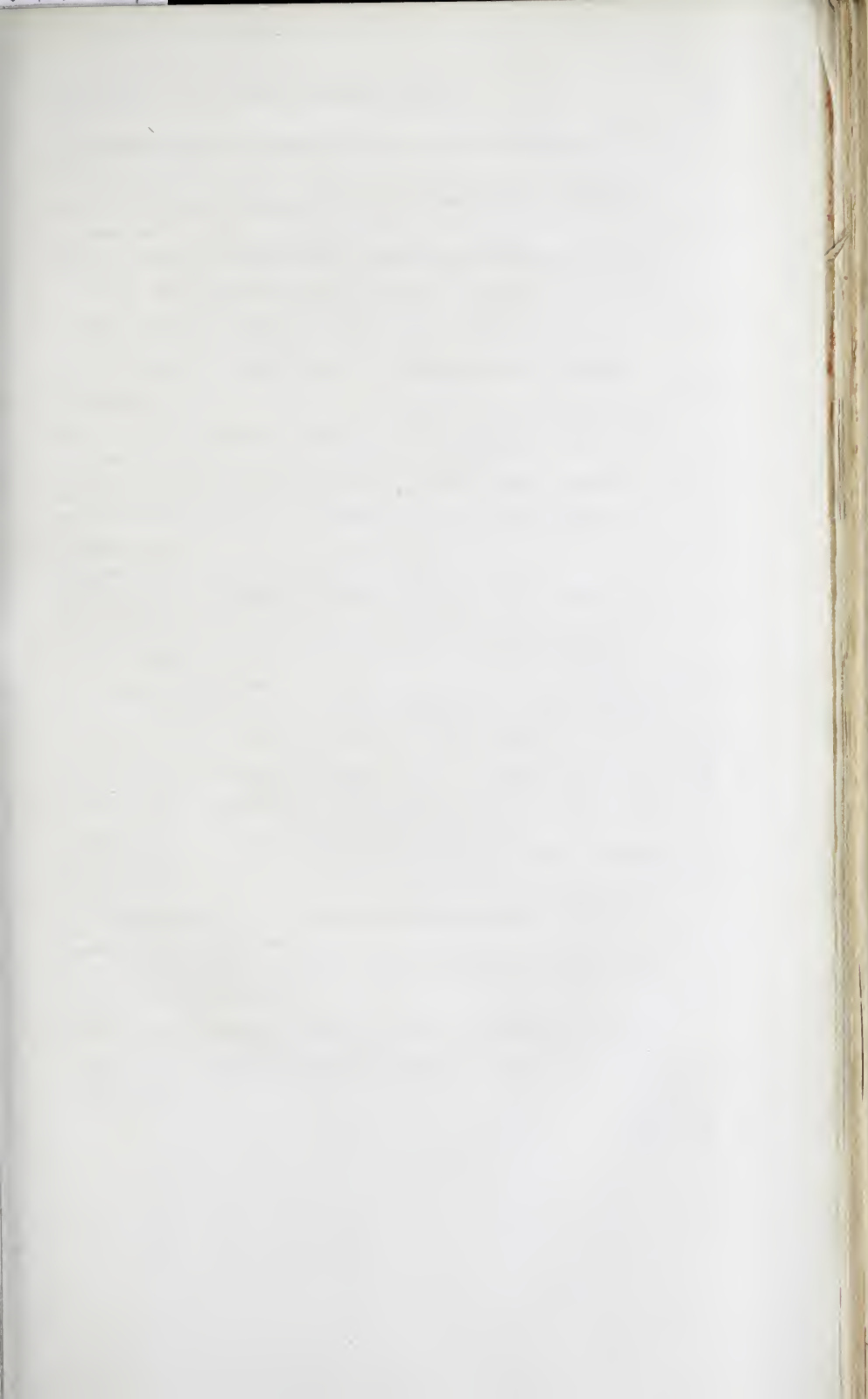
## LADIES.

L  
ROYAL PERSONAGES, NOBILITY, &c.

LOT

- 0.16.0 26 One—CHALOTTE, QUEEN OF GREAT-BRITAIN, ETCHING  
VERY FINE
- 0.19.0 27 One DITTO, PROOF, WITHOUT THE LETTERS, BEAUTIFUL
- 0.5.0 27 One—The Princess Charlotte of Wales, PROOF
- 0.14.0 28 One—The Royal Children, PROOF, *very fine*
- 1.0.0 29 Two—Princess Mary, and Princess Sophia of Gloucester, PROOF  
BEFORE ANY LETTERS, *beautiful*
- 4.4.0 30 Two—Mary, Queen of Scots, *proof and etching, rare*
- 2.0.0 31 Two—The Empress of Russia, and the Queen of France  
PROOFS
- 1.5.0 33 Two—Maria Christine, *proofs, with and without the arms, very fine*
- 2.2.0 34 Two—Lady Ashburton, and Miss Boyd, *private plate, very rare*
- 1.1.0 35 Two—Lady Bath, and Lady D. Beauclerc, *proofs, before a letters*
- 1.3.0 36 Three—The Countess of Bulkeley, ETCHING AND PROOF  
*with variations*
- 3.5.0 37 Two—Lady Cathcart, PROOFS; *one before the border, extremely rare*
- 1.2.0 38 Two—Countess Cowper, ETCHING AND PROOF, *before a letters, very rare*
- 1.2.0 39 One—Countess Derby, PROOF, EXTREMELY RARE
- 4.0.0 40 One—THE DUCHESS OF DEVONSHIRE, AN ETCHING, BEFORE THE PLATE WAS CUT, EXTREMELY BEAUTIFUL AND RARE
- 1.16.0 41 One—DITTO, PROOF, *very fine*
- 2.12.0 42 Five—Ditto, *after Nixon, PROOF; one before any letters; one after Downman, DITTO; and two of Lady Duncannon, with variations, very rare*

29.6.8







16th Day.

BARTOLOZZI'S WORKS.

LOT

- L
- 43 Three — Lady Duncannon, PROOF AND ETCHING; and an Infant, *very fine* ————— 1. 2. 0
- 44 Two—Lady E. Foster, ETCHING AND PROOF, *before any letters, extra rare* ————— 0. 14. 0
- 45 Four—Gertrude, Marchioness of Halifax, *one the long plate, extremely rare; two proofs, Ditto, with and without the letters; and a monumental figure embracing an urn.* PROOF, BEFORE ANY LETTERS, EXTREMELY BEAUTIFUL ————— 3. 5. 0
- 46 One—Countess Harrington, *after Hone*, PROOF, *before any letters, VERY FINE* ————— 0. 18. 0
- 47 Four—The Duchefs of Kingfton, and companion, PROOFS; and Countefs Laneſborough, PROOFS, *with variations* ————— 1. 5. 0
- 48 One—Countefs Laneſborough's apotheofis, PROOF, *very fine* — 0. 19. 0
- 49 Four—The Duchefs of Nivernois, PROOFS, *with curious variations, RARE* ————— 1. 18. 0
- 50 One—The Duchefs of Rutland, PROOF, *very rare* ————— 1. 1. 0
- 51 Two—Lady Smyth and Family, ETCHING AND PROOF, BEFORE ANY LETTERS, *extra rare* ————— 1. 14. 0
- 52 Two—Dowager Lady Spencer, PROOFS, ONE BEFORE ANY LETTERS, *extra rare* ————— 1. 5. 0
- 53 Two—Countefs Spencer, and Miſs Bingham, PROOFS, BEFORE ANY LETTERS, VERY BEAUTIFUL AND RARE ————— 1. 1. 0
- 54 Two—DITTO, *before the adreſs*, EQUALLY BEAUTIFUL — 0. 15. 0
- 55 One—The Countefs of Weſtmoreland, PROOF, BEFORE ANY LETTERS, EXTRA FINE, PRIVATE PLATE ————— 1. 1. 0
- 56 Two—Mrs. Abington, PROOFS, *one before any letters, extremely fine* ————— 0. 17. 0
- 57 Three—Two, Sig<sup>a</sup> Allegranti, PROOFS; and Mrs. Baldwin, *in the Dreſs of a Turkiſh Lady* ————— 0. 19. 0
- 58 Three—Two, Mrs. Bellamy, PROOFS, *one before any letters; and Mrs. Caſ. Borghi, PROOF* ————— 1. 0. 0
- 59 Three—Miſs Brunton, PROOFS, *with variations, with and without the line round the oval, and without the feathers, and ditto with the feathers* ————— 1. 2. 0

2105 110

25

16th Day.

BARTOLOZZI'S WORKS.

LOT

- 2-15-060 Two—Mrs. Chambers, PROOF, *private plate*; and Mrs. Billington, PROOF, *fine*
- 0-14-061 One—Miss Cipriani, *private plate, extra rare*
- 0-14-062 Two—Mrs. Cofway, and Madame Crumpholtz, *fine and rare*
- 1-10-063 One—Mrs. Crouch, *the celebrated Aves.* Most beautiful PROOF, *before any letters, RARE, the plate being destroyed*
- 1-7-064 Five—Miss Eyre, Mrs. Gibbon, *with variations*; and Miss Gunning, PROOF, *without the letters, extra rare*
- 0-14-065 Two—Miss Gwatkin, PROOFS, *with and without the letters, very fine*
- 0-10-066 Three—Mrs. Hardinge, *in the character of Miranda*, PROOF, *with three variations, EXTRA FINE AND RARE*
- 2-2-067 Two—Ditto, THE FAIR MORALIST, ETCHING AND PROOFS, *with variations, very fine*
- 0-12-068 Two—A. Kauffman, PROOF, *very fine*; and Miss Macklin, DITTO
- 5-0-069 Five—Portraits engraved for Harding's Shakespear, PROOFS, BEFORE ANY LETTERS, EXTREMELY RARE, viz.  
Mrs. Montague,  
Mrs. Lenex,  
Jane Shore, *two plates,*  
And the Earl of Essex.
- 1-13-070 Four—Mrs. C. Rudd, Mrs. Siddons, Mrs. Sparkes, and Mrs. Udny, *(the two last private plates)* EXTRA RARE
- 1-2-071 One—Miss Wallis, *an etching, very rare*

18-130

9.2.0  
 31.9.0  
 29.6.6  
 21.1.0  
 18.4.0  
 109.71.6







## MARLBOROUGH GEMS.

[This assemblage, the result of twenty years collecting, contains a greater number than ever has been at one time offered to the Public.—The First Volume is complete, and may be accounted unique, as all the impressions are before the numbers, the Artists names, or proofs without any letters, as in the presentation copies; the subject of Cupid and Psyche is with variations, and the whole may be regarded as a great rarity.—Those of the Second Volume, are few in number; but in point of curiosity no ways inferior.]

### DUKE OF MARLBOROUGH,

LOT		
72	One—Cæsar in the Temple of Venus, PROOF, before any letters	3. 13. 6
73	Two—No. 1, Scipio Africanus	} ————— 2. 0. 0
	No. 2, Læcius C. Sylla	
74	Two—No. 3, Julius Cæsar, caput laureatum	} ————— 5. 15. 6
	No. 4, Marcus Junius Brutus	
75	Two—No. 5, Marcus Junius Brutus cum caduceo	} ————— 2. 17. 6
	No. 6, Lepidus cum lituo	
76	Two—No. 7, Augusti caput, cum corona radiata	} ————— 4. 14. 6
	No. 8, Augusti Pontificis maximi insign. &c.	
77	Two—No. 9, Marcelli Octaviæ filii, Augusti nepotis caput, opus elegantissimum	} ————— 3. 0. 0
	No. 10, Liviæ protome cum capite laureato et velato postore; simul Tiberii pueri prope adstantis caput arboris ignotæ foliis redimitum	
	No. 11, Tiberii caput juvenile	
78	Two—No. 12, Germanici togati protome cum capite laureato facie plena, &c.	} ————— 3. 3. 0

25 2 6

~~109 11 6~~

25 2 0

80 15 6

65 10 6

15 15 0

121 11 0

109 11 6

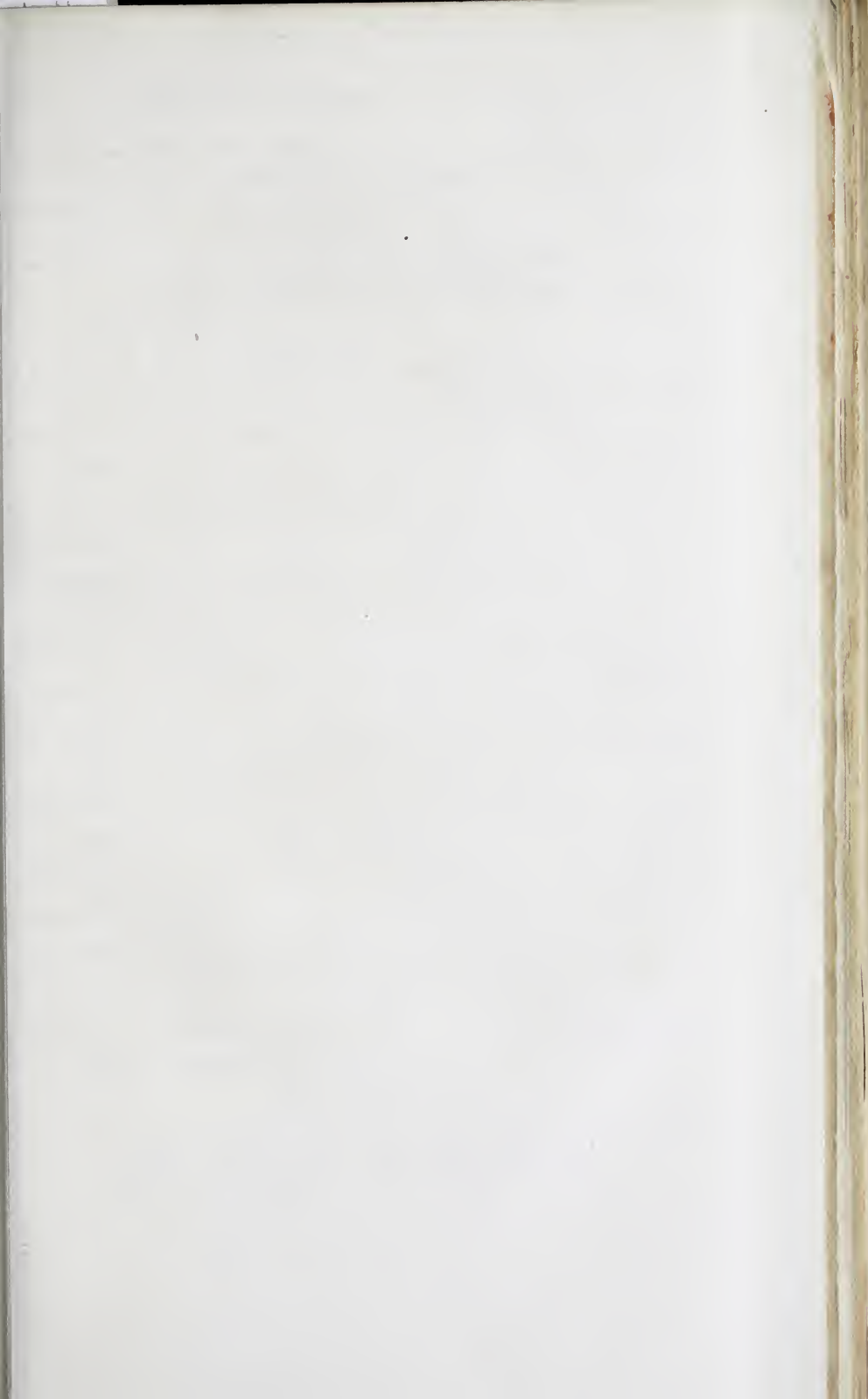
L

16th Day.

MARLBOROUGH GEMS.

LOT

- 5.5.0 79 Two—No. 13, Agrippinæ majoris uxoris Germanici & Caligulæ matris caput laureatum sub effigie Dianæ  
No. 14, Ejusdem Agrippinæ sub effigie Cereris
- 1.10.0 80 Two—No. 15, Galbæ caput laureatum  
No. 16, Ejusdem Galbæ caput
- 4.4.0 81 Two—No. 17, Nervæ togati protome, cum capite laureato plena facie, opere pulcherrimo  
No. 18, Ejusdem Nervæ caput
- 10.10.0 82 Two—No. 19, Marcianæ, Trajani fororis, caput  
No. 20, Sabinæ, Hadriani uxoris, caput
- 5.0.0 83 Two—No. 21, Antinoi caput, cum pectore velato  
No. 22, Carracalla togati protome facie plena
- 1.10.0 84 Two—No. 23, Carracallæ caput laureatum  
No. 24, Juliæ Domnæ, Severi uxoris, caput
- 7.7.0 85 Two—No. 25, Laocoontes caput  
No. 26, Semiramidis, vel potius Musæ, caput cum pectore
- 3.0.0 86 Three—No. 27, Minervæ Alcidiæ caput galeatum, operis egregii, edit. var.
- 3.3.0 87 Two—No. 28, Phocionis caput  
No. 29, Jovis & Junonis capita jugata
- 4.14.6 88 Three—No. 30, Veneris caput  
No. 31, Bacchæ caput, var.
- 15.4.6 89 Two—No. 32, Hercules Bibax, stans.  
No. 33, Bacchus, stans.
- 9.9.0 90 Two—No. 34, Faunus tigridis pelli infidens, cauda, &c.  
No. 35, Athleta, stans, qui dextra manu strigelem, &c.
- 4.14.6 91 Two—No. 36, Mercurius, stans.  
No. 37, Mars, stans, armatus
- 7.0.0 92 Two—No. 38, Miles de rupe descendens, eximii sculptoris Græci opus  
No. 39, Diomedes Palladij potitus cum Ulyssæ alteratione contendit
- 83 1166







th Day.

MARLBOROUGH GEMS.

S

Two—No. 40, Dei Marini natantes	_____	5-10-0
No. 41, Miles vulneratus a militibus duobus sustentatur	_____	
Two—No. 42, Miles militi vulnerato opitulatu	_____	3-3-0
No. 43, Mulier stolata cum virgine	_____	
Two—No. 44, Faunus pelle caprina ex humeris pendente vestitus; pedem super suggestum ignotæ figuræ figit & infantem genu sustinet	_____	4-0-0
No. 45, Alexandri magni effigies	_____	
Two—No. 46, Æneam a Diomedes saxo percussum conservat	_____	
No. 47, Pompæ cujusdam ob victoriam partam descriptio	_____	8-18-6
Two—No. 48, Amazon Amazonem morientem sustinet juxta equus	_____	6-16-6
No. 49, Fragmen Gemmæ Bacchi, &c.	_____	4-14-6
One—No. 50, Nuptiæ Psyche & Cupidonis, RARISS.	_____	8-8-0
One—No. 50, Ditto, - Ditto, RARISS.	_____	5-5-0
One—Frontispiece to second volume, PROOF, before the inscription on the arms, VERY RARE	_____	1-10-0
Two—No. 1, Ptolemæus	_____	3-3-0
No. 2, Metrodorus	_____	
Two—No. 3, Socrates & Plato	_____	2-0-0
No. 5, Sappho	_____	
Two—No. 8, Ignotum caput Scyllacis opus	_____	3-0-0
No. 9, Ignotum caput	_____	
Two—No. 11, Medusa	_____	2-2-0
No. 18, Hercules & Iole	_____	
Two—No. 19, L. Junius Brutus	_____	1-18-0
No. 20, Annibal	_____	
Two—No. 22, Mecænas	_____	2-2-0
No. 25, Drusus Tiberii filius	_____	
Two—No. 31, Caput ignotum, Antonini forsan junioris	_____	3-0-0
No. 36, Equi	_____	
Two—No. 38, Mercurii templum	_____	65-10-6
No. 40, Coronis	_____	

S

All Lot 99 are too farward.



S

16th Day.

MARLBOROUGH GEMS

LOT

- 2.12.6 III Two—No. 41, Cupidons  
No. 45, Faunus
- 3.13.6 III Three—No. 46, Omphale incedens  
No. 48, Biga, var.
- 3.0.0 III Two—No. 50, Silenus, tigris, &c. var.
- 7.10.0 III Two—The Vignette to the second volume, PROOF, very  
fine and ETCHING perhaps UNIQUE.

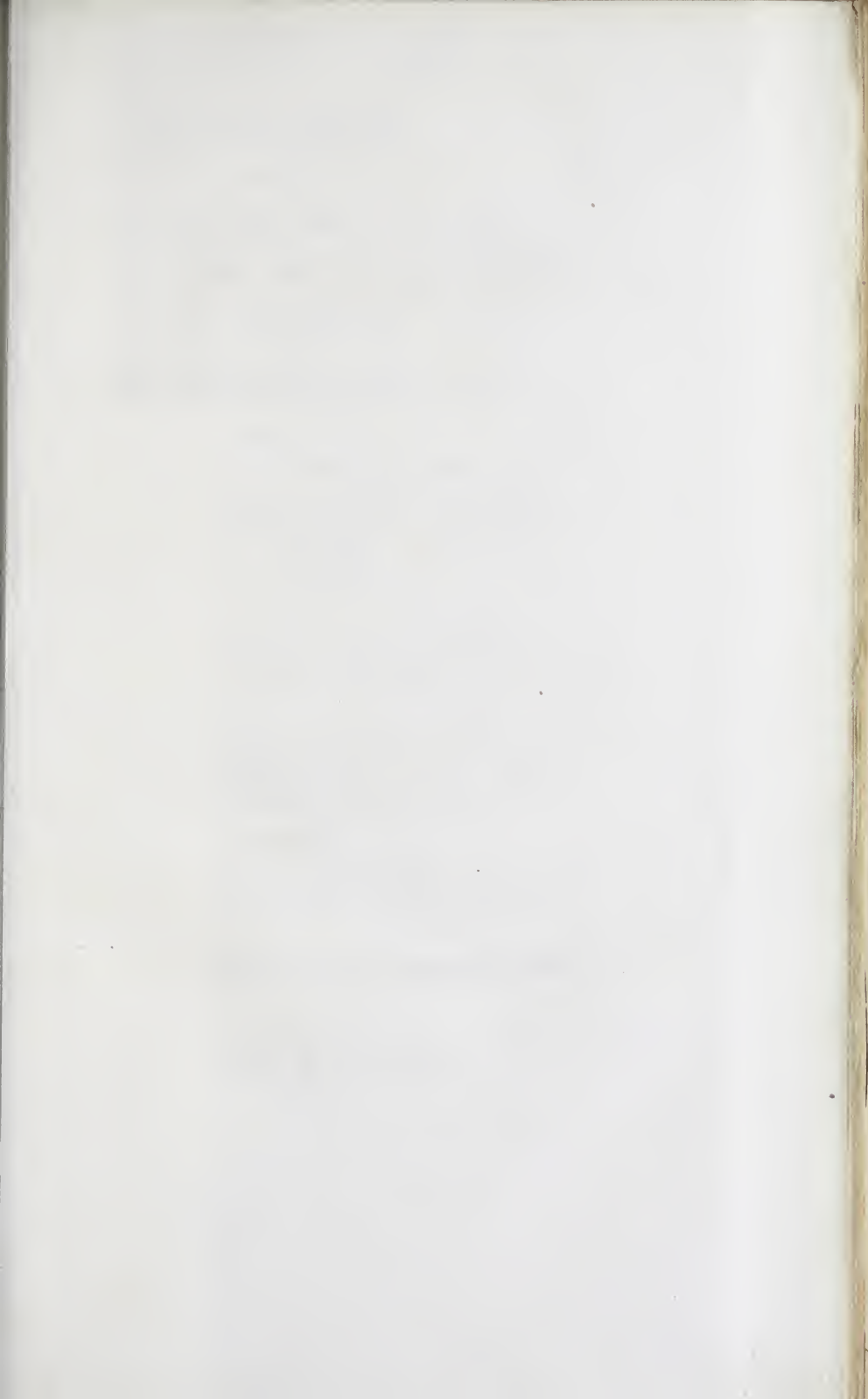
76.16.0

1	213.14.0
2	924.6.0
3	470.6.6
4	249.18.6
5	221.12.6
6	231.6.0
F I N I S	
7	192.6.0
8	225.15.6
9	300.15.0
10	210.0.6
11	125.1.0
12	222.6.6
13	255.12.6
14	150.2.0
15	301.10.0
16	300.10.6

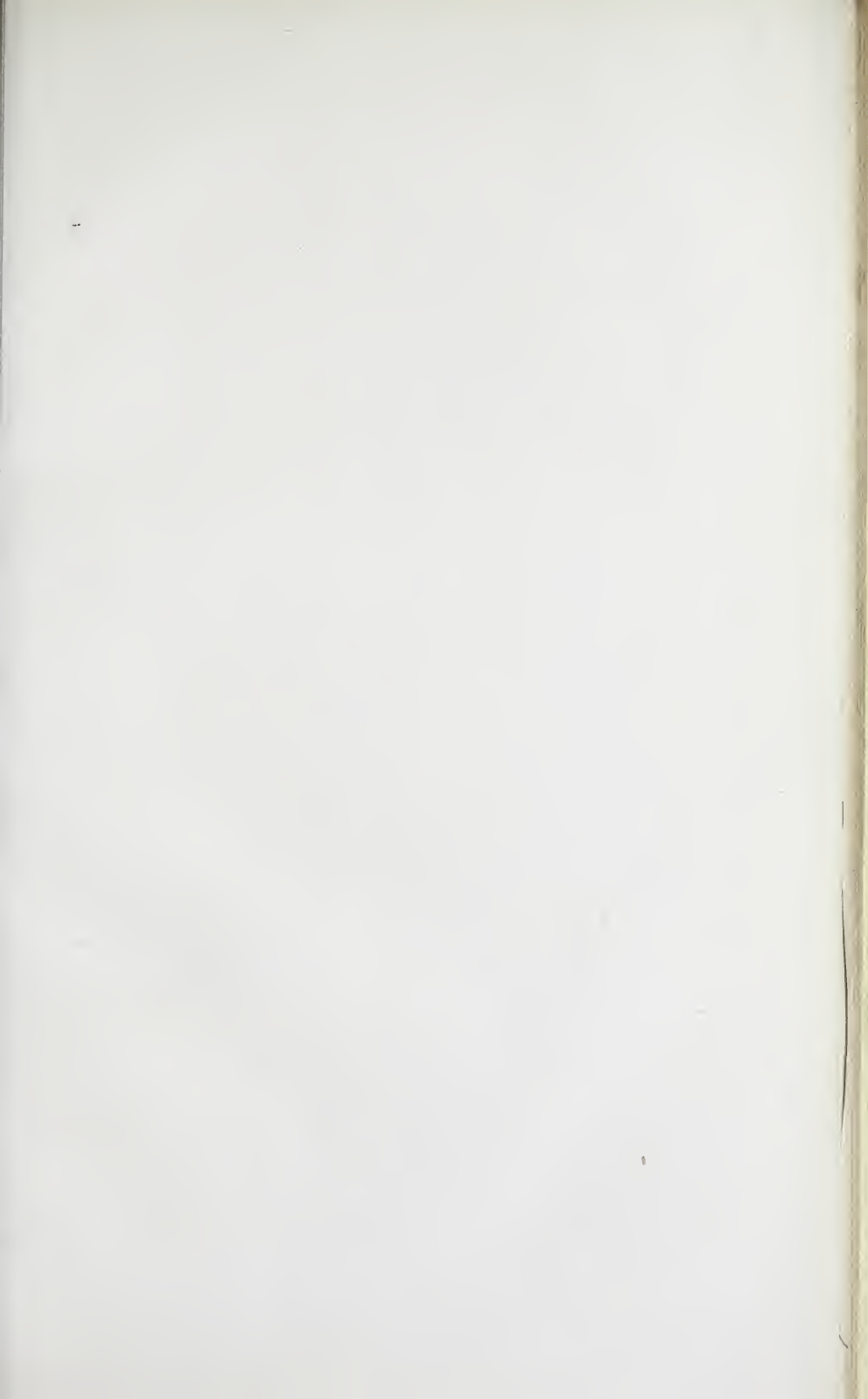
STEEL, PRINTER, 51, LOTHBURY, LONDON.

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